

MUSICAL AMERICA



Edited by *John F. Freund*

Vol. X. No. 17.

NEW YORK, SATURDAY, SEPTEMBER 4, 1909

\$2.00 per Year
Ten Cents per Copy

SHOULD OUR GOVERNMENT ESTABLISH A NATIONAL CONSERVATORY OF MUSIC?

Oscar G. Sonneck, Head of Music Department at Congressional Library, Declares That With Such an Institution an Outlet for Thousands of Home-Trained Musicians Would Become Imperative—Symphony Orchestras and Chamber Music Organizations Would Spring Up Everywhere by Sheer Force of Economic Necessity, He Maintains—The Advantages and Disadvantages of the Plan.

Written for "Musical America"
By Oscar G. Sonneck.

Is a National Conservatory of Music in our country desirable or necessary? The question may be traced back for more than sixty years through newspapers and magazines. It has also been brought to the attention of Congress, but the few bills proposed have shared the fate of many thousand other bills—that is, they have been pigeonholed. Nor is there any likelihood that a new bill will have a better fate in the near future.

It appears to be generally agreed that our Federal Constitution has not provided for such an institution. However, once Congress in its wisdom looks upon the idea of a National Conservatory with favor, there may be found in our Constitution, so others believe, a paragraph elastic enough for the purpose in the same manner as our copyright laws include things that a strictly literal construction of the paragraph on copyright in the Constitution would exclude.

Others seem to think that, even if the establishment of a National Conservatory should be unconstitutional, the individual States might be allowed by their respective constitutions to found State Conservatories either as departments of State universities or independently. The governing principles would, of course, be the same in both cases, but I am not concerned here with State Conservatories.

In view of the constitutional barriers, the problem of a National Conservatory may be deemed purely academic, yet it is a live problem, and as such should never be allowed to become comatose. The question merely is, Why is a National Conservatory desirable or perhaps necessary for the healthy development of our musical life? The necessity has often been denied, first, because the private conservatories and the musical departments of our colleges are held to provide sufficiently and efficiently for our national needs; second, because of a fear of stagnation of methods and ideals in a National—that means Government—Conservatory.

Neither argument, the one positive, the other negative, is wholly logical. The danger of stagnation is imaginary. Because such criticism has been directed with more or less ground against the institutions at Paris and Berlin is no reason why such a danger could not be avoided here. Indeed, since we would know the mistakes made elsewhere we could profit by the experience of others and thus easily prevent stagnation.

But is such a danger really latent in national, in government institutions more than in private? The truth probably is that errors of management are more perceptible in government institutions, for the simple reason that they are public institutions, subject to public scrutiny and depend more or less on the confidence of the taxpayer. If the searchlight of public criticism, may be even for political reasons, is turned on them, the weak spots of management appear sooner or later, whereas private institutions may lead a shadowy and shady existence sublimely indifferent to public opinion.

With them good and progressive management is a matter of business, and if the director of a private conservatory should see fit to mismanage it nothing will prevent him except eventually the alarm of the trustees or stockholders, if such there be, at the truth of Lincoln's famous dictum.

This is, of course, an extreme hypothetical case, but it serves its purpose of showing how *a priori* the fact that a private

institution quite out of proportion to its merits, and he may surround himself with a mediocre faculty whose chief virtue is colossal bluff. His institution, as long as he can fool the parents of his pupils, may remain a dispensary of poor music and still poorer methods of instruction.

The possibility of unceremonious removal of an inefficient public official, whether in form of discharge or of forced resignation, is a strong argument in favor of a govern-

ment conservatory, and the recent history of the Paris Conservatory proves that this drastic remedy is adopted if sufficient pressure be exercised. On the other hand, the danger is that an efficient public official may be removed for purely political reasons or before he had time to prove that his seemingly questionable management really would ultimately benefit the institution.

Nobody in his right senses denies that private conservatories may and have efficiently upheld high and progressive standards of systematic instruction, and thereby merited not only the gratitude of those immediately concerned, but also of the public at large. Nor can it be denied that some have done so not only efficiently but sufficiently, yet they are of necessity exceptions. It requires more than a clear and ambitious vision, more than executive ability and tenacious energy of high-minded purpose, to build up a great conservatory with all the branches of musical study; it requires the *nerve rerum*, namely, capital.

Though artistic in its aims, the best and fullest equipped private institutions must of necessity be based on commercial considerations. The greater the financial risk the vaster the financial problems will be, and the easier the temptation to sacrifice the science of teaching to the science of meeting bills. Especially in our country, where evil influences have been at work to undermine the distinction between music as a profession and music as a commercial pursuit, this temptation is bound to lead many astray. Unless generously endowed or safely beyond the experimental stage, the private conservatory will be an institution of compromises, not perhaps because the director or the faculty favor compromises, but simply because "business" demands them. In fact, such an institution is only too often merely an organized competitor of the independent private music teacher.

To deny the right of existence to private conservatories would be idiotic. On the other hand, if it is sometimes claimed that a government institution would unfairly compete with private enterprise—the great bugbear in American public opinion—the history of musical education proves the fallacy of such an argument.

Is, perhaps, the Schola Cantorum less flourishing because a National Conservatory exists at Paris?

Have in Berlin and elsewhere the municipal and government institutions interfered with private enterprise?

The answer is a most emphatic denial. An institution like the New England Conservatory would suffer very little because a National Conservatory existed at Washington.

On the other hand, a National Conservatory would add strength to smaller private conservatories because they would, as they have done everywhere, take their cue from the government institution, would be forced to keener competition, would therefore for reasons of sound business have to keep their standards as high as their finances warranted. The public would gain by this competition, and, after all, public usefulness is the keynote and crucial test of every educational institution. It may fairly be asked if not part of the opposition to government competition is a mere cloak for brutally selfish interests.

Any attempt to demolish such opposition by arguments would be useless. It is a conflict between principles, and the stronger principle is bound to win in the long run. Experience proves that in all such contests the negative interests dominate the situation at first, because the supposed danger of their "business" forces them into an early organized resistance.

To organize the affirmative interests is a

[Continued on page 22.]



OSCAR G. SONNECK

Head of the Music Department of the Library of Congress, Essayist and Author on Musical Subjects, and Recent American Representative at the International Congress of Music in Vienna

conservatory is fundamentally a business undertaking does not guarantee progressive or sensible management. The director of a National Conservatory, too, must obviously be a man of business—that is, of executive and administrative ability, and in the last analysis it is always the personality, properly placed, that counts. Yet there is this difference:

A public official who does not give, or is supposed not to give, satisfaction, may be removed, whereas the director of a private conservatory is a relatively permanent fixture. Undisturbed by an official probe and by the press, he may advertise his institu-

ment conservatory, and the recent history of the Paris Conservatory proves that this drastic remedy is adopted if sufficient pressure be exercised. On the other hand, the danger is that an efficient public official may be removed for purely political reasons or before he had time to prove that his seemingly questionable management really would ultimately benefit the institution.

Nobody in his right senses denies that private conservatories may and have efficiently upheld high and progressive standards of systematic instruction, and thereby merited not only the gratitude of those immediately concerned, but also of the public

GARNETT HEDGE ON PIKE'S PEAK



Fourteen Thousand One Hundred and Forty-seven Feet Above Sea Level—Garnett Hedge, the Chicago Tenor, During His Visit to Colorado

While out in Colorado doing some Chau-tauqua work, Garnett Hedge, the popular Chicago tenor, took in some of the great sights of that wonderful State. He has just returned to Chicago, feeling fit for the coming of the greatest season of his experience. The picture herewith shows Mr. Hedge on top of Pike's Peak, 14,147 feet above sea level. The picture was taken in

the clouds, and he is looking off toward Cripple Creek. Just about half an hour after this picture was taken nature covered the mountain with about two inches of snow, and the thermometer went down to 30°, two points below freezing. This was on Tuesday, August 3. From this point the snow-capped mountains of the Great Divide could be seen.

INDIANAPOLIS WOULD FORM AN ORCHESTRA

Musical Leaders Attend Meeting to Discuss Question with Victor I. Clark—News of Musicians

INDIANAPOLIS, Aug. 30.—A meeting of musicians in the clubrooms of the Metropolitan School of Music was called last week for those interested in the organization of a Symphony Orchestra for Indianapolis.

This matter has recently been agitated by Victor I. Clark, who lately smelled powder on the firing line of the "merry orchestral war" at Atlanta.

Mr. Clark stated that, as he had been away for so long, he was not altogether familiar with the musical situation in this city, and his purpose in bringing the musicians together was to ascertain their attitude toward the project and to discuss the local conditions. Being a native of Indiana, he would naturally prefer to perfect an orchestra in the capital city of his home State rather than return to the seat of contention in the South; although, as he explained, the position as director of the orchestra at Atlanta was still open to him and his acceptance of this post was being urged upon him.

Among those who attended the meeting were Herman Arndt, Adolph Schellschmidt, Hugh McGibeny, Henry Sprengel, Alden Cote, Pasquale Montani, Jesse G. Crane

and William G. Hunter. These men have all had experience in the work in connection with former attempts to organize such an orchestra, and have been present at the birth and in attendance at the funeral of several orchestras which have thrived for a while and then passed away.

It was suggested that the plan of operation be along co-operative lines among the players, such as prevailed with the old Philharmonic of New York, but the regulations of the Musicians' Union will not permit of such an arrangement. This plan, however, even if feasible, was not thought to be satisfactory from a practical standpoint, and the consensus of opinion seemed to indicate that the first requisite for successful results would be to establish the organization upon a sound financial foundation, backed by men who would be willing to make the necessary sacrifices for the good of the cause.

The cost of undertaking and maintaining an orchestra which would be acceptable was considered, and a committee was appointed to secure a fund for that purpose before taking further steps, as those present felt the musicians were entitled to some sufficient guarantee that they would receive a just remuneration for their services and not be called upon to share any of the losses which might occur, as all Art and no money makes mighty lean fiddlers.

Before Mr. Clark takes further action it might be well for him to read carefully the epitaphs of some very capable men who have already gone through the agonies of martyrdom in this cause. Those who have gone before him have labored, formulated their plans, worked them out, spent their money, met with an apparent success, only to be followed by failure, and a close study

of causes and effects would help to prove the advisability of a renewal of the struggle.

In the past the persons who were depended upon to furnish the support have not been thoroughly convinced of the uplifting powers of a local orchestra of standing, nor have they been made to see it in the light of civic pride. However, conditions may have changed, and it is to be hoped that the opportune moment has arrived.

"Among those present" were mentioned above, and it was also amusing to note the conspicuous absence, with or without cause, of some others well up in the profession, who had already disagreed as to who should be concertmaster of the new orchestra, which reminds one of the old tale about "my doll-rags."

The teachers are beginning to return from vacation trips and are actively engaged in preparations for the coming season, which gives promise of being a busy one. Walter S. Sprinkle will, after having traveled extensively over the continent during the past year, resume his teaching this Fall. Mr. Sprinkle was, previous to his extended period of rest and recreation, one of the most successful teachers in the city, his classes numbering among the largest.

Charles Schultze still remains with his daughter in Kentucky, enjoying himself among his former friends. In point of years Mr. Schultze is in all probability our oldest teacher, having been actively engaged in teaching for over fifty years, and is distinguished by the fact that he has the good will of every musician in town.

Julia Lee Niebergall, pianist; Henry Anthony Backemeyer, tenor, and Edwin Mills Booth, baritone, recently assisted Carrie M. Weaver, violinist, in a recital by pupils of the latter at Knightstown. Helen Steiner acted as accompanist.

Alexander Ernestinoff, director of the German House Orchestra, was seen carrying home stacks of music which had just arrived and which is for use in the first concert by the German House Chorus and Orchestra concert some time in November.

Frank N. Taylor, who is in charge of the music at the Central Avenue Methodist Church, has also been engaged to take the place of Leo B. Riggs in that capacity at the Temple. Mr. Riggs has gone to New York for study, and expects to leave for Europe next year, if not sooner. Thomas F. Freeman will in all probability act as organist with Mr. Taylor.

Hannah Wolff, pianist, who has been a resident of Indianapolis for the past year, her husband being connected with the faculty of one of the music schools, has been engaged for a number of performances with the Theodore Thomas Orchestra.

Thomas Frederick Freeman, formerly a member of the faculty of the Metropolitan School of Music, will this year be with the College of Musical Art, of which Oliver Willard Pierce is president. G. R. E.

M. T. N. A. at Evanston in December

EVANSTON, ILL., Aug. 30.—The Music Teachers' National Association of America will hold its annual meeting at Evanston in December, from the 28th to the 31st, inclusive. Rossiter T. Cole is the president, and Lester Bartlett Jones, of the executive committee, is doing all in his power to make the meeting a decided success. Any communications may be addressed to Lester Bartlett Jones, University of Chicago, or to Ralph L. Baldwin, No. 81 Tremont street, Hartford, Conn.

Ohio Singers Win Prize

SEATTLE, Aug. 28.—The prize of \$500 in the opening competition of the Alaska-Yukon-Pacific Exposition musical festival was won last night by the Ohio Male Chorus of fifty voices. The other three contestants were choruses from Vancouver, B. C., Tacoma and Seattle.

LARGEST COMPANY FOR METROPOLITAN

Otto Weil, Business Manager, Is Back for Work—Says Caruso's Voice Is All Right

Otto Weil, business director of the Metropolitan Opera Company, with Mrs. Weil, returned last week after several months' stay in Europe. He reports himself as being ready for active work for the season of opera which starts on November 15. They have been in Carlsbad. Mr. Weil conferred with Andreas Dippel in Vienna and did likewise with Giulio Gatti-Casazza in Milan regarding the plans for the coming year.

Mr. Dippel will arrive in New York the latter part of September, according to Mr. Weil.

"This season the Metropolitan will have the largest company of singers ever assembled in this country, with ninety soloists, many of them new here, but prominent abroad. Among them is Mme. Pawlovskaya, a Polish coloratura soprano, who has made a stir in Paris, where she sang this Summer. Mr. Dippel will tell, when he comes, all the plans.

"By the way, I saw several persons who heard Caruso sing at the Scala Opera House, in Milan, and they said to me: 'Do not fear for Caruso's voice. He never sang better in his life, and we have heard him often.'"

ORCHESTRA APPLAUDS CARLOTTA GUILD'S DÉBUT

Daughter of Standard Oil Magnate Enters the Operatic Ranks in Role of "Santuzza"

ROME, Aug. 30.—Carlotta Guild, the daughter of Frederick A. Guild, of the Galena Oil Company, one of the chief subsidiaries of the Standard Oil Company, but who sings under the name of Mlle. Guernsey, made her début in grand opera at the Teatro Nazionale in the rôle of *Santuzza*, in "Cavalleria Rusticana," recently. That her success was notable is attested by the fact that she was cheered by the orchestra, a most unusual compliment. De Machi, the Italian director, praised her work unstintingly, a tribute he rarely pays even experienced and distinguished singers.

Miss Guild has been working assiduously for the past five years to fit herself for a high place in grand opera, and nothing that money could procure in the way of preparatory advantages has been spared her. Her training in voice culture, the languages and dramatic work has been on an elaborate scale.

She studied first under Trabadello, then under Augustus Hey, of Munich, a contemporary of Wagner. She was given a thorough course in the dramatic art at the Opéra Comique, under Mme. Peron Dombey, the directress. She finished under the great Lombardi at Florence.

She is credited with possessing a soprano voice of rare quality, and has been tutored in fifteen operatic rôles in French, Italian and German.

The Nevins at Dinner Party

BERLIN, Aug. 28.—Arthur Nevin, the Pittsburgh composer, and Mrs. Nevin were guests at a dinner party given by Mr. and Mrs. Scholie on Thursday evening. Orville Wright, the aeroplanist, was another guest.

"Her performance of the arrangement of Bach's Organ Concerto reminded one of Carreno, so virile, so strong and so decisive was it."—(London Daily Telegraph.)

"Seldom indeed do we find a pianist in whom are combined so many qualities that make for GREATNESS."—(London Daily Telegraph.)

"Her playing is refined, and she is plainly a musician of rare accomplishment."—(London Daily Graphic.)

SEASON 1909-10

FIRST AMERICAN TOUR

YOLANDA

MÉRÖ

THE DISTINGUISHED HUNGARIAN PIANIST

Management

THE HENRY WOLFSOHN MUSICAL BUREAU

1 WEST 34th ST. NEW YORK

STEINWAY PIANO USED

CLARA CLEMENS

CONTRALTO Management: R. E. JOHNSTON St. James Building Broadway and 26th St., New York

U. S. KERR

BASSO CANTANTE — Opera, Concerts, Oratorios, Recitals — Management: WALTER R. ANDERSON 5 West 38th St., New York

Sigismund

STOJOWSKI

THE POLISH PIANIST AND COMPOSER Management: HAENSEL and JONES, 1 East 42nd St., N. Y. Mason & Hamlin Piano used

ALBERT

Mildenberg

PIANIST

STUDIO 827 CARNEGIE HALL

*Permanently Located in America After September 1st.

MARY HISSEM

DE MOSS

SOPRANO

Res.: 106 W. 90th St. Phone: 3552 River Management: LOUDON G. CHARLTON Carnegie Hall New York

"Provide Yourself Well with Money Before Going Into Opera Abroad"

Marcus Kellermann, of the Berlin Royal Opera, Gives Advice to Americans
with Aspirations for Success on the Lyric Stage in Europe—
Pitfalls for Those Who Lack Preparation

"Don't go to Europe—especially Germany—expecting to have a successful operatic career unless you have enough money to provide for your support for two or possibly three years," said Marcus Kellermann, the American baritone, who for two years has been an important member of the "American wing" of the Royal Opera of Berlin.

"There are no opportunities in Berlin to earn money by singing in church, for that musical work is done by volunteers who charge nothing for their services. Neither can one earn much by teaching, for the average American, with his small knowledge of the language and his youth and inexperience, cannot compete with the native German or the big schools. The prices paid for lessons are so small, excepting in a few

of the smaller German towns, and, of course, the subvention being small, entirely inadequate salaries are paid. So small are the fees that it might almost be said that the beginning artist sings for less than nothing, for the cost of costumes more than eats up the salary. But the experience gained is worth the price, for one studies and sings numerous rôles, learns the ins and outs of stage business and has opportunity to observe how more experienced singers interpret their parts.

"Everything in Germany is based on length of service as well as ability, and it is nonsense to expect to step into a high position and a good salary without first going through a long novitiate. But once that period is passed and the artist has won the favor of the public, his position is assured."

He paused to remark that it was a hot day (and it was!), and I took the opportunity to put a question that had been on the tip of my tongue since he first mentioned the smaller German opera house.

"The morals may be bad in the chorus," he said, in reply, "but of that I know little. As far as the average great artist is concerned, the most rigid respectability is insisted upon. You cannot understand the situation here. Over there the opera is largely a government institution, an undertaking of the people, and to flaunt a loose morality in their faces is to court instant disaster. Whatever may be true in certain instances, the German operatic stage is most moral, and no American will be contaminated if he wants to keep straight."

"Most students have very hazy ideas as to what they are going to Germany to study. If they are wise they will not go for voice placing or tone production, for that part of the vocal study can be done much better in America, but for repertoire, for style and for diction the German teacher excels."

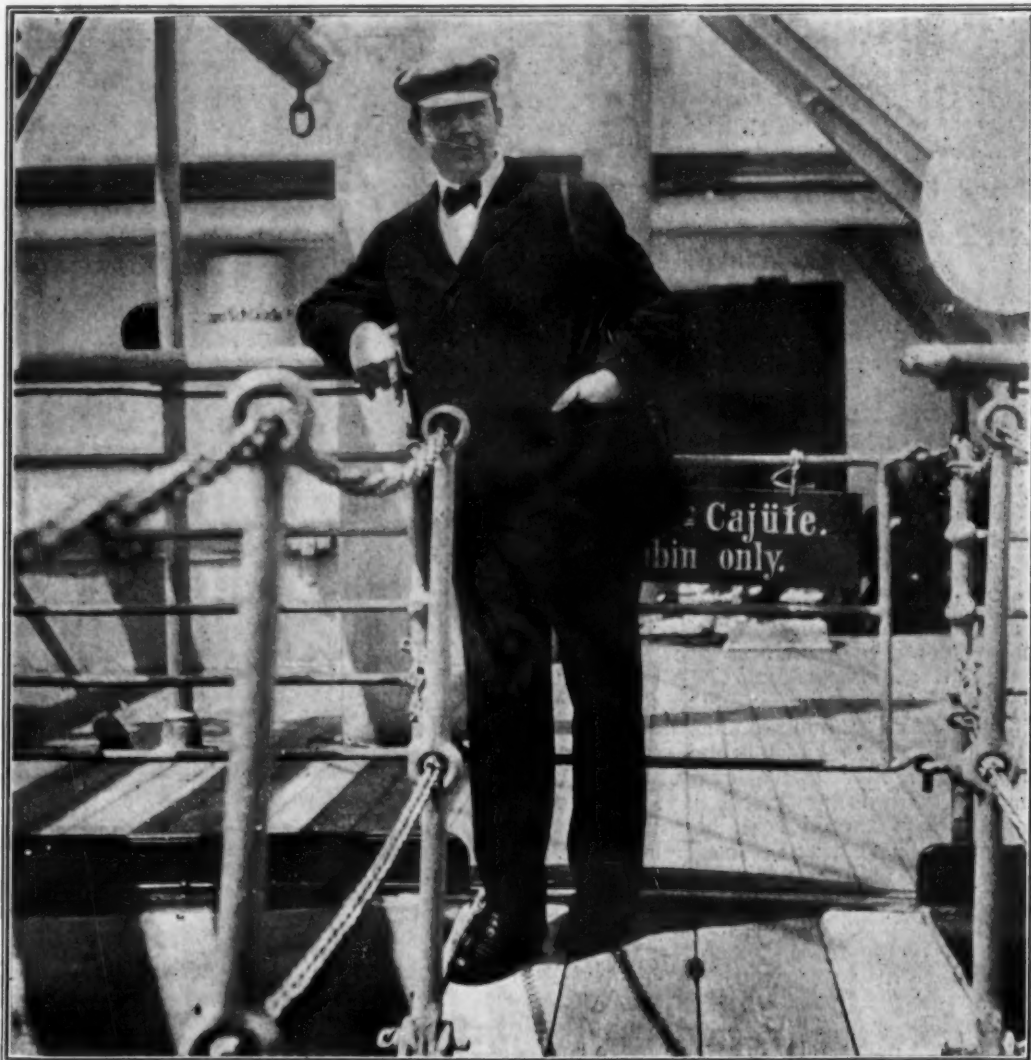
"But unless the student wants to court failure he should not go abroad with the idea of appearing in concert or opera until he has mastered German, French and Italian for singing and the German for speaking. I have seen talented singers make miserable failures in public because the audience could not restrain its laughter at the 'Americanisch' dialect. Nothing so rouses the ire of the German critic as insufficient preparation in the languages."

"Hear all the concerts you can. There are hundreds of concerts and recitals in Berlin every year, and to most of these one can get tickets for nothing. Of course, concerts by a dozen or so of the great artists are sold out far in advance, so that it is almost impossible to get seats, but there are many recitals by lesser artists who are glad to get musical audiences. True, they are not the greatest artists, but I think that a student gains more from the mistakes of these performers than he does by the perfections of the 'stars.'"

Evidently Mr. Kellermann had relieved himself of his message to young American singers, for he dropped in an easy chair and partook with relish of a cooling drink that the servant had just brought. Taking advantage of his relaxation, I ventured to ask how he got his operatic chance, and in a reminiscent mood he told me.

"I was born in Cincinnati, of German parentage, and so had a great advantage over the purely American singer, but I had no vocal training in my early years, devoting myself entirely to the organ. In course of time I became organist and choir-director of a large church in my home city, and there met my wife, who was a talented singer. She persuaded me to take up vocal study, and I graduated from the College of Music and at once undertook several successful concert tours through the Middle West and South."

"I went to Germany for some years' study, and on my return was selected by Frank Van der Stucken to sing some Wagnerian numbers at his final concert with the Cincinnati Symphony Orchestra. I still have a letter in which he says that I was



EN ROUTE TO AMERICA

Marcus Kellermann Returning to This Country Just After Making Fourteen Appearances in Richard Strauss's "Elektra"

the greatest *Wotan* he had ever directed for.

"Shortly after the concert a German artist who had heard me sing said to me: 'Why don't you go on the operatic stage?' 'Because I never had a chance,' I replied."

"The upshot of the matter was that he procured me letters to some influential directors in Germany and I went over to try my luck. I sang for Mottl, who referred me to Mahler and Weingartner, but on my way to see them I stopped to see my old teacher, Knüpfer, in Berlin. He heard what I was going to do, and, grasping my arm, exclaimed: 'Come!' and dragged me off to Richard Strauss, who heard me sing, and at once engaged me for the Berlin Royal Opera."

"I made my début in 'Salomé' (under his direction), and appeared in numerous operas, among which were 'Samson and Dalila,' 'Meistersinger,' 'Magic Flute,' 'Joseph in Egypt,' 'La Habenera' and in 'Elektra,' appearing in the latter fourteen times and under the composer's direction."

"Elektra's" a great work, and in spite of the critics is melodious—that is, in spots. It is a tremendous test to sing against 120 players, especially as Strauss does not curb them at all, and it is an almost impossible task for the soprano. Indeed, the soprano cannot sing the rôle two nights in succession, and must rest a day or so after each performance. I think the opera will make a sensation here."

"Strauss is a most painstaking drillmaster. He attended to every detail of 'Elektra,' even superintending the acting, often spending hours explaining to the singers just how he wanted them to sing and act. He was so particular that he delayed the production of the opera for several weeks until he had everything to his satisfaction."

"How about the American singers in the Berlin opera? They're a great success, and such singers as Griswold, Rose, MacLennan, Gates and others are fit to occupy high positions on any stage. As a rule, the Berliners attend the performance because of the opera, and not because of the singer. When Wagner performances are announced it is almost impossible to get seats, and the audiences are almost entirely German, but on other nights one hears as much English as German. Naturally, the Germans prefer German singers, but no American singer, if he will conform to the German traditions,

need fear his reception. After all, it depends on what a man can do. If the American singer attends to his business and fits himself into the general ensemble of the company he will be as successful as the German singer. A. L. J.

B. J. Lang Left Valuable Estate

Boston, Aug. 30.—The statement often made that musicians rarely die leaving valuable estates is not borne out in the case of the late B. J. Lang, the prominent Boston musician who died recently. The inventory just filed at the Suffolk County Registry of Probate shows his estate to be valued at \$634,587. The personal property, including stocks and bonds, is valued at \$375,087. The building at No. 6 Newbury street, where Mr. Lang's studio was located for the last few years of his life, and in which there are many studios of prominent musicians, is valued at \$40,000. D. L. L.

Julian Walker Married at Ocean Grove, N. J.

OCEAN GROVE, N. J., Aug. 30.—Julian Walker, the well-known basso, and Alice Walter Bates, both Summer residents of this resort for several seasons, were married at the home of Rev. B. E. Dickhaut, on Wednesday, August 25.

The Ocean Grove Orchestra, which Mr. Walker directed for Mr. Morgan for several seasons, serenaded Mr. and Mrs. Walker after the last concert of the season. A. L. J.

Mme. Makaroff Due on September 6

Mme. Eugenia Makaroff, the Russian soprano, who has been engaged by the Italian Grand Opera Company for the season at the Academy of Music, sailed on Saturday of the last week for New York from Rotterdam. Mme. Makaroff, who was visiting friends in St. Petersburg, was delayed at the Russian frontier by the lack of a proper passport, and it appeared as though her departure for America would be postponed indefinitely. She will arrive in New York on September 6.

At its reopening this month the Stuttgart Conservatory, of which Max Pauer is the director, will take the lead of German conservatories in introducing a course in the Jacques-Dalcroze system of teaching rhythm by means of gymnastics.



MARCUS KELLERMANN,

Baritone of the Royal Opera of Berlin,
Who Will Concertize in America
This Season

instances, that teaching would not pay even if the novice could "net the pupils."

As he said this, pacing up and down, quite filling the studio of his New York apartment with his tremendous figure, looking the ideal *Wotan*, he drove home each remark with a gesture that betrayed his earnestness.

"The young American goes to Germany without financial resources, without a repertoire, without a stage training, without a knowledge of the necessary languages—in fact, his equipment consists only of a naturally good voice and an unlimited faith in himself. As valuable as those assets are, one can't live on them."

"I wish," he went on, "that I could convince young Americans how foolish it is to go abroad expecting to sing in opera without first thinking the matter over carefully."

"First—and most important, in my mind—is the financial preparation, for without money one can do nothing. How many times have I seen American pupils heart-broken because, after a year's study, they have had to return to America without having accomplished anything worth while! And I have seen it happen again and again that students who had just finished their studies and were ready to sing in opera could not afford to grasp the opportunity for which they had waited and worked."

"The magic word in German opera is 'routine,' and lacking that one can do nothing. The only way to attain routine is to sing for two or three years in opera in one



MASON & HAMLIN
PIANO
used exclusively

THE TONE POET
HEINRICH GEBHARD
PIANIST
DATES NOW BOOKING

Business communications should be addressed to No. 8 Mills St., Roxbury, Mass.



William
A. **BECKER**

The American Pianist hailed in Europe as a Great Virtuoso

Mr. Becker will be in America during the season 1909-10 and will be available for a limited number of recitals and Orchestral engagements. For terms, dates and particulars, address WM. P. MARSH, 494 Boylston Street, Boston. The Mason & Hamlin Piano

EDUCATIONAL OPERA FULFILLS PROMISES

Competent Company at the Manhattan Presents Meyerbeer's Work,
"Le Prophète"

The earliest peal of the operatic tocsin in city history was sounded last Monday evening, when Oscar Hammerstein gave the signal for the rising of the curtain on the opening act of Meyerbeer's "Le Prophète" at the Manhattan Opera House. The ban on music during the "dog days," as exemplified by the financial failures achieved by Theodore Thomas and Anton Seidl in concerts in days gone by, was really to be defied. The word Hammerstein is becoming synonymous with the word precedent.

In floating this "educational" opera enterprise Hammerstein, judging from the opening night's standpoint, has not offered to the public a spurious brand. While, of course, five-dollar opera cannot be produced at two-dollar prices, the "educational" season should be a big success on its merits. There was no occasion for any of the first night's audience out-passing the threshold with the consciousness of not having gotten one's money's worth. The value was there.

Hammerstein can always be depended upon for a production that puts artistic value before economy in expense. The "putting on" of "Le Prophète" was no exception. Through the sumptuousness and accuracy of the stage pictures could also be seen the guiding genius of Stage Manager Jacques Cœni. The Winter scene on the River Meuse was a triumph in stage picture making.

There was no doubt that the cast conscientiously did its duty. There was nothing remiss through lack of willingness or effort. With the passing of a few more performances it is safe to say that many of the angularities inseparable from a first performance will be worn away.

Georges Lucas, who sang second tenor parts at the Metropolitan during a past season, wore the white robes of *John of Leyden, the Prophet*. This rôle is not an easy one, but Lucas fairly earned the ovation which greeted his efforts after the third act. Virtues in the middle and lower registers atoned the falsetto vice which dominated his high tones. While hesitating at times, due probably to inexperience in the rôle, his acting was temperamentally dramatic, and opportunities to distinguish himself in this manner were not lost.

The honors of the evening, vocally speaking, were carried off by Margarita D'Alvarez, a total stranger within our operatic gates. In the rôle of *Fides* she impressed by the smoothness and quality of her contralto. She is a singer capable of standing before the test by fire of comparison with the artists of the higher price season.

Mme. Walter-Villa, another newcomer, was *Bertha, John's betrothed*. Her soprano voice is of light volume but agreeable quality, and the third act presented chance for the display of her vocal resource. In posture and presence she was wholly acceptable.

Count Oberthal was seen through the medium of M. Laskin, also a recruit. There was sonority and depth to his baritone, and what little acting he had to do was not beyond him.

Messrs. Leroux, Villa and Nicolay as the Anabaptist preachers formed the usual lugubrious trio.

Director Giuseppe Sturani held an authoritative bâton over the orchestra, which complied with his commands readily.

The work of the chorus was highly satisfactory and a monument of credit to the indefatigable Josiah Zuro, its master. The precision and intelligence of its singing and acting was a model for all good choruses.

The rather boring fifth act was shorn off the performance to prevent its running into

PROMINENT FIGURES IN THE OPENING WEEK OF THE MANHATTAN OPERA HOUSE



Marguerite Sylva as "Carmen"



Eva Gripon as "Aïda"



—Copyright Mishkin Studio.
Henri Scott as "Ramfis"

the "wee sma' hours." In order that the contralto might not miss the beautiful solo contained therein it was incorporated in the great cathedral scene.

Continuous and energetic applause at the conclusion of the third act succeeded in bringing Oscar Hammerstein before the footlights. There were more handclappings and then the impresario said:

"I have called this an educational season. I meant that I wished to encourage a great many of our inhabitants to witness grand opera at such prices as may induce them to witness it again. When the regular season begins I shall try, by the value and greatness of these performances, to earn your approval."

The new scale of prices outside the box office proved no mean magnet for a music-loving New York. They came in numbers that flooded the orchestra, balconies and galleries, and the seats that were vacant were few indeed.

Of course there was not the usual serpentine string of autos and carriages. Many walked, and others alighted from the plebeian trolley. Straw hats covered heads usually consecrated to the tall silk ones, and "dress" clothes were in a tiny minority.

A glance from the orchestra back into the usual corruscating box line showed a new régime. The tiaras and diadems no

longer sparkled from cyclopean coiffure and bared shoulders, but instead was a quadruple line of people who looked at the stage instead of at the other boxes. In Box 37 Mme. Schumann-Heink could be seen, while in another was Max Rabinoff, the Chicago impresario who has lately risen to prominence.

Back in the lobby was a mélange of the profession and the newspaper ranks. W. J. Henderson, of the *New York Sun*; Richard Aldrich, of the *New York Times*; Laurence Reamer, of the *New York Sun*, and William B. Chase, of the *New York Evening Sun* were among the critical forces.

Frederico Carasa, sans his mustache, gone the way of the devastating razor, glanced around at the type of audience he was to sing to the next night in "Aïda." He had made a handsome appearance in his proper evening clothes, and people whispered after him as he passed to and from his seat.

As representative of the managerial ranks, casting eyes over a potential clientèle, were Richard Copley, the pillar of the Henry Wolfsohn Musical Bureau, and M. H. Hanson. "Handsome" John Palmer, of Steinway & Sons, was another central figure in one of the conversational groups. Eugene Torre, the tenor, who sang with the Abramson Opera Company, stood by

the orchestra rail and pictured himself in the *Prophet* rôle. It was a great night for New York and for Oscar Hammerstein, and the thousands who streamed out on West Thirty-fourth street at half-past eleven felt that, either before or behind the scenes, the evening had not been spent in vain. J. B. C.

Engagement of Clarence Dickinson Is Officially Announced

The announcement that Clarence Dickinson, of Chicago, is to come to New York as director of the Mendelssohn Club, succeeding Dr. Frank Damrosch, and as organist and choir director of the Brick Presbyterian Church, where he succeeds S. Archer Gibson, has been made officially. The negotiations were successfully concluded by Walter R. Anderson, under whose direction Mr. Dickinson will fill many engagements as a concert organist.

Halevy Singing Society in the Mall

The Halévy Singing Society, Leon M. Kramer, director, will sing in the Central Park Mall Sunday, September 5. The following numbers will be their program: "Salve Regina," Schubert; "Pilgrim's Chorus," Wagner, and "Elsula," H. Wagner.

SEASON

MME. BLANCHE

1909-1910

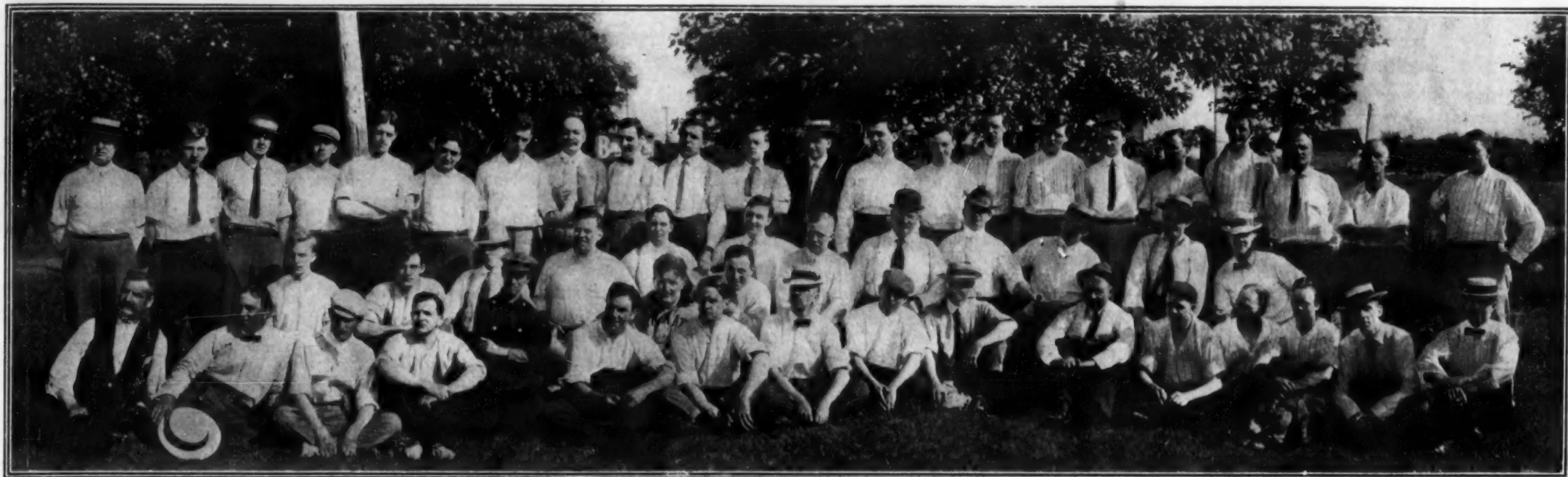
ARRAL

DIRECTION

LOUDON CHARLTON

NEW YORK CITY

MEMBERS OF CLEVELAND'S BIG MUSICAL CLUB ON THEIR ANNUAL OUTING



THE SINGERS' CLUB OF CLEVELAND, O., AT LAKE ERIE OUTING

CLEVELAND, O., Aug. 28.—This city was temporarily depopulated of many of its musicians a few days ago when the Singers' Club of Cleveland, one hundred strong, had its annual outing at Avon Beach, on Lake Erie. Fifty per cent. of the members at-

tended. The day was well suited for a communion with Nature and the love of things vocal was submerged for the time being in order to bring into prominence things muscular and otherwise athletic. Sports filled a prominent place on the

program, and many friends of the Singers willingly acted as an audience. There were a base-ball game, races of various kinds, tug-of-war, etc. A grand climax, much appreciated after such appetite growing exercises, was an out-of-door banquet, which

filled all with satisfaction. Wilson G. Smith, the critic and composer, came into special notice by his Solomon-like decisions as umpire of the ball game. It is said that his work was highly artistic and his judgment on balls and strikes was noteworthy.

"CHILD OF THE WEST" PUCCINI OPERA'S TITLE

Work Being Written on Belasco's Play
Developing into Impressively
Beautiful Work

MILAN, Aug. 28.—Puccini has chosen the simple title of "The Child of the West" for the grand opera portraying California life, upon the composition of which he has been much engaged. The selection of this title follows the abandoning of the earlier names, "The Girl of the Golden West," "The Girl of the Gold Country" and others. The opera, which is in three acts, will include a larger cast than any of Puccini's earlier works. It is founded in the main on David Belasco's play.

The first two acts are similar in setting and story to the play, although the school in the play becomes a Bible class in the opera, and the *Girl's* efforts now are more directed toward uplifting the miners' souls than teaching them etiquette, as in the play. In the opera, *Romero*, the picturesque highwayman of the play, is the leader of a band of hooligans and rather a modern bandit than the type depicted by Belasco.

In the second act, where the girl cheats in the card game to save her lover's life, the opera rises to a great dramatic pitch, and Puccini revels in the splendid scope thus afforded for his favorite emotional melodies.

The last act is set in a great forest, where *Romero*, bound and captured, awaits the execution of his death sentence. The *Girl*, who has been scouring the mountains and valleys in quest of her beloved, at last chances upon the posse which surrounds him. It is an extremely impressive spectacle, the entrance of the *Girl* and her lightning-like changes of emotion, ranging from hopeless sorrow to hottest anger, which end in her rising up threateningly, revolver in hand, and by the very force of her personality wresting her lover from the jaws of death.

The vastness of the scenic effects, the great company of horsemen and the big chorus all promise to make this work the most brilliant of Puccini's efforts. Puccini confesses himself in love with the theme. He has clung close to the old style of tuneful opera that marks a sort of *via media* between classic grand opera and modern musical comedy.

Although keenly alive to the intrinsic

beauties of recent anti-melodic opera of the "Pelléas et Mélisande" type, Puccini is convinced that, however interesting from the technical standpoint, it can never hope to make a deep and effective appeal to the general music-loving public.

Cancel Rosenthal Tour

An authoritative announcement was made this week by the management of Moriz Rosenthal that the extensive tour planned in America for the coming season for that distinguished pianist had been cancelled, and Mr. Rosenthal will remain in Europe for this season at least. The Rosenthal tour had been heavily booked, and its abandonment comes as a surprise, as every indication pointed to a very successful season for this great artist.

It is stated that the reason for the cancellation of the Rosenthal tour is the working agreement existing between two of the largest houses in the piano world.

Rudolph Berger Acclaimed as a Tenor

BERLIN, Aug. 31.—Rudolf Berger, formerly one of the baritones of the Kaiser's Royal Opera, made his successful début as a tenor in "Lohengrin" to-night. A year ago Berger was singing baritone rôles. Oscar Saenger, the New York teacher, hearing him, declared he had the makings of a tenor. Under the latter's tutelage he has arrived at the vocal state that earned him to-night's ovation. The local critics are vociferous in praise of Saenger for the transformation.

Eames Is Through with the Stage, Perhaps

In an interview in Paris Wednesday with Charles Henry Meltzer, critic of the New York *American*, Emma Eames says that she is through with the stage, and will now enjoy life in her own way. She adds a "but," that if her voice remains with her in a year or two's time she might make one last concert tour in America. She has cancelled all her American engagements. She may make a trip to China, the land of her birth.

Mrs. O'Neil for Grand Opera

MILWAUKEE, Wis., Aug. 31.—Mrs. Harriet O'Neil, daughter of the late George Wiswell, sergeant-at-arms at several national conventions, is about to enter grand opera. After a season or two with Hammerstein's company, she will study in Paris.

CARASA NOT A PHENOMENON

But the New Tenor Makes an Agreeable Impression at His Début
Tuesday Night in "Aida"—Henri Scott Wins Laurels

"Aida," with the much heralded Carasa in the rôle of *Radames*, was the opera given on Tuesday, the second evening of the "educational" season at the Manhattan Opera House. There was again the magnificent production, reflecting credit on Messrs. Coini and Zuro.

Carasa naturally was the man of the hour. While making a handsome Egyptian, vocally he is no match for the tenor of somewhat similar name. Excerpts from the press tell of him:

"Carasa is a tenor of exceptional promise."—N. Y. *Herald*.

"Carasa's voice is pure and tenor-like in quality, generally true in its intonation and pliant. It is what might be called an 'Italian' voice, warmly sympathetic and vibrant, even though occasionally reedy. In an opera less taxing he would probably make more of his opportunities."—N. Y. *World*.

"In Mr. Carasa's singing there was no disclosure of high art nor of qualities of temperament or musical instinct justifying the loud outcries which have been about him. But he is a distinctly pleasing young singer, who ought to have a comfortable if not brilliant future."—N. Y. *Sun*.

Of the other singers, Henri Scott,* the Philadelphian, as *Ramfis* made a distinctly good impression. His voice is of fine quality and execution though not of the customary basso heaviness. His reception was very cordial.

Alice Baron in the title rôle disclosed a pleasing voice and personality. She achieved a success. De Grazia was happy in the rôle of the *King*; Pignataro was sadly lacking in voice as *Amonasro*, and Berthe Soyer as *Amneris* will perhaps improve on acquaintance. The audience was immense in size.

Hammerstein Opera in Washington

WASHINGTON, Aug. 31.—Washington has been promised a week of opera in November by Oscar Hammerstein.

Musicians Aid in Dedication

SALT LAKE CITY, Aug. 27.—The new Roman Catholic Cathedral here was dedicated recently by Cardinal Gibbons and the local clergy with appropriate ceremonies, which included elaborate musical programs. The musical forces consisted of a children's chorus of 250, a choir of seventy, organ, orchestra, harp and soloists. The musical portions of the various services were in charge of J. J. McClellan, organist and choir director.

Ada Bird, a pianist of note, and for the last fourteen years the leading instructor in the University School of Music at Madison, Wis., will open the Wisconsin School of Music September 30, at No. 433 State street, Madison.

The Only Player Piano for Real Music Lovers

There is but one player piano made that has been endorsed in its entirety by the greatest living musicians. This instrument is the

AUTOTONE

the piano all can play either by hand or by perforated music rolls.

It is their enthusiastic approval of its exclusive features that enables us truthfully to say that the Autotone is the only player piano for real music lovers. Here is one of the reasons—The Accentor, a device peculiar to the Autotone, furnishes the only means whereby you can accent the melody satisfactorily, not mechanically, mind you, but personally and as you yourself would have it accented.

There are many other features—each well worth your consideration.

If you cannot call at our warerooms, write to-day for further information.

HARDMAN, PECK & COMPANY

524 Fulton Street
Brooklyn, N. Y.

Established 1842

138 Fifth Avenue
New York



SEASON 1909-10 TINA LERNER

Management: LOUDON CHARLTON, Carnegie Hall, New York
(Mason & Hamlin Piano Used)

FALK VIOLINIST
IN AMERICA
OCTOBER to MAY, 1909-1910

MANAGEMENT: THE HENRY WOLFSOHN MUSICAL BUREAU
1 WEST 34th STREET NEW YORK

N. Y. SYMPHONY AND OPERA FOR ST. PAUL

Criticism of Isadora Duncan's Engagement Silenced by President of the Roosevelt Club

ST. PAUL, Aug. 28.—It is definitely announced that the Hammerstein Grand Opera Company will be heard in St. Paul under the auspices of the Roosevelt Club during the week of December 27.

An agreement with the Auditorium board of managers has resulted in a reduction from the regular price of the Auditorium to a figure which allows the management to make what have been called bargain prices to the public. Seats in the parquet will range from \$1 to \$2.50, with still lower prices in the balconies.

The repertoire and cast are not yet decided upon, but Mr. Goerlitz writes, what readers of MUSICAL AMERICA have noted, that there are many newcomers in the company from whom great things are expected, many of whom will be heard during the St. Paul engagement.

Other musical attractions offered by the Roosevelt Club are the New York Symphony Orchestra, Walter Damrosch, director, with Isadora Duncan, the classic dancer, and a series of concerts by the United States Marine Band early in October.

Hugh T. Halbert, president of the Roosevelt Club, is not escaping the criticism of those who object to Miss Duncan's work as immoral. To this Mr. Halbert replies by calling attention to the fact that Miss Duncan's appearances in conjunction with one of the foremost symphony orchestras of the country, and under conductors of renown in Europe, place her upon a plane beyond the sphere of provincial misunderstanding. The solicitous complainant retired under fire of Mr. Halbert's forcible remarks as to the ignorance of some people as to art in general and Miss Duncan's art in particular.

The enterprise of the Roosevelt Club in adding to the musical attractions of the season is heartily applauded by music lovers of the city and by those who see in this movement toward keeping St. Paul to the forefront as an important musical center another evidence of "municipal patriotism" in one of the city's foremost organizations.

The Winnipeg City Band, passing through St. Paul on its way to Toronto, Canada, to attend the annual contest to be held there next week, was invited by the Commercial Club of St. Paul to play in the Auditorium last night.

The result was an audience said to number 10,000 people, gathered on an exceedingly hot night to hear a fine band concert. The conditions were ideal for an entertainment of the kind, and the efforts of Director Barrowclough and his men were met by an enthusiasm in which were mingled appreciation of good work and a hearty welcome to the visitors within the city's gates.

A popular program included overtures, operatic selections, marches and a "grand pastoral fantasia."

May Mawhinney was the assisting soprano, singing the Inflammatus from Rossini's "Stabat Mater," and Robert E. Gehan, the St. Paul bass, also assisted. Both singers were well received. F. L. C. B.

Von Ende Violin School

Herwegh von Ende announces that he will remove from No. 838 West End avenue to No. 58 West Ninetieth street, New York, on October 1, where he will conduct a violin school, assisted by a score of his professional pupils and other teachers. Weekly classes in harmony, technique, interpretation, Bach sonatas, chamber music and ensemble playing will be free to all students.

Tali Esen Morgan Gets Director's Desk

OCEAN GROVE, N. J., Aug. 30.—At the last concert of the season, the Ocean Grove Orchestra presented to Tali Esen Morgan, the musical director, a mahogany director's desk, as a token of their appreciation of his work with them during the Summer. A. L. J.

PITTSBURG FESTIVAL ORCHESTRA TO TOUR

Summer Organization to Close in Rochester and to Visit South in 1910

PITTSBURG, Aug. 30.—The Pittsburgh Festival Orchestra closed its season here Saturday night and will conclude all season engagements October 25, at the Industrial Exposition, Rochester, N. Y.

The orchestra has booked a six weeks' tour through the South, beginning April 10, 1910, at which time the organization will be augmented to forty men.

During the Pittsburgh engagement sixty-eight concerts were given in seventy-eight days. Great credit has been accorded Conductor Carl Bernthaler, assistant to Director Emil Paur, of the Pittsburgh Orchestra, for the success of his season here. The soloists at the closing week's concert were David Hochstein, violinist; Silas J. Titus, bass; Messrs. Lunt, Napier and Cowperthwaite, comprising the Westminster Glee Trio; Mrs. J. Rutherford, contralto; Franz Kohler, violinist, and others. David Hochstein stopped over in Pittsburgh Friday night and charmed a large audience at the Schenley lawn. The seventeen-year-old musician played Saint-Saëns' Concerto No. 3, and technically it was beyond reproach. As an encore he played in dashing style Edward Elgar's "La Capricieuse."

Mrs. Vladimir Pappenbrock is attracting attention as a composer. She is the wife of the second concertmaster of the Pittsburgh Orchestra. The Festival Orchestra has played several of her numbers, and she is having a book of her compositions published which she expects to call "Water Scenes."

The new organ at the Smithfield Street Methodist Episcopal Church will be dedicated next Sunday. Ernest Jores, the organist, who recently resigned from an East End church, will preside and play a special program for the occasion. The indications

are that he will become the organist at this church, which is one of the oldest in the city. City Organist Charles Heinroth is organist at the Third Presbyterian Church, the post formerly held by Mr. Jores.

Charles N. Boyd, the well-known organist and writer, who is director of music at the North Avenue Methodist Episcopal Church, has perfected arrangements to have two distinct musical organizations for the church. There will be two large chorus choirs and an orchestra. These will afford student musicians excellent opportunities. Each rehearsal will be prefaced by a sight-reading drill. The first rehearsal will be held September 4.

James Stephen Martin, director of the Pittsburgh Male Chorus, and his family are expected home this week from Europe. E. C. S.

SINGING SOCIETIES UNITE

Baltimore County Germans Form New Choral Organization

BALTIMORE, Aug. 30.—The United Singers of Baltimore County, recently organized, number at present ninety-three active and 183 passive members, but the membership of the four societies which compose the organization will no doubt increase the coming season. The four societies are the Eichenkranz, the Badenia, the Canton Liederkranz and the Canton Männerchor. G. W. Poehlmann will probably be the musical director.

The new organization will participate at the next sängerfest in Philadelphia. Henry Gieseke is president of the United Singers, and the presidents of the four societies composing the organization are: Eichenkranz, George Billing; Badenia, John William Ullrich; Canton Liederkranz, John Henderson; Canton Männerchor, Karl Kurtz. The musical directors are G. W. Poehlmann, Hubert Krueppel and F. Karolus. Mr. Krueppel directs both the Badenia and the Canton Männerchor. W. J. R.

Don Lorenzo Perosi introduced a new funeral mass at the Sistine Chapel in Rome at the special service commemorating the anniversary of the death of Leo XIII. The priest-composer's new work made a profound impression.

GEO. S. GRENNELL CONCERT DIRECTION 25 W. 42d ST., NEW YORK

TELEPHONE, BRYANT 3789

ISABELLE
BOUTON Mezzo Soprano

Sole Direction, GEORGE S. GRENNELL, 25 W. 42d St., New York

LILLIAN GILLESPIE, Soprano Special Performance FLORENCE DETHERIDGE, Contralto
"In a Persian Garden"

MANHATTAN CONCERT COMPANY

Direction:
GEO. S. GRENNELL, 25 West 42d Street
NATHAN MELTZOFF, Basso Telephone, 3789 Bryant JUSTIN THACHER, Tenor

AAGE FREDERICKS VIOLINIST
CONCERTS, RECITALS, TOURS
Sole Direction:
GEO. S. GRENNELL
25 W. 42d St.
New York

MARCUS KELLERMANN Bass-Baritone
Late of the Royal Opera of Berlin
Direction: GEO. S. GRENNELL

JEANETTE
FERNANDEZ SOPRANO
Management: GEO. S. GRENNELL
25 West 42d St., Tel. 3789 Bryant

SEASON 1909-10
HATHAWAY

CONTRALTO
DIRECTION:
GEO. S. GRENNELL
25 W. 42d St.
New York

LILA L. **HASKELL**
MEZZO CONTRALTO
Recital, Oratorio, Instruction, Concert
STUDIO: 205 WEST 103d STREET

CHALMERS ORATORIO :: RECITAL :: OPERA
BASSO Direction:
GEO. S. GRENNELL
25 W. 42d St. Tel. 3789 Bryant

HINDERMYER TENOR
ORATORIO-CONCERT-OPERA
Direction: GEO. S. GRENNELL
Personal Address: 215 W. 116th St., N. Y.

RECEITALS
EDITH HAINES-KUESTER Studio: 203 W. 108th St.
PIANIST ACCOMPANIST COACHING Tel. 10127 River.
LORÈNE ROGERS-WELLS SOPRANO
PUPILS ACCEPTED Studio: 336 W. 95th St. Tel. 3192 River.

Eva Emmet **WYCOFF** SOPRANO
Festival—Oratorio—Concert
SPECIAL SONG RECITAL

FLORENCE ACCOMPANIST
Telephone 2371-J Morningside
DIRECTION: G. S. GRENNELL, 25 WEST 42d STREET
LYMAN WELLS CLARY BARITONE
ORATORIO—CONCERT—RECITAL
GEO. S. GRENNELL
25 W. 42d Street
Telephone, 3789 Bryant

AMY RAY AMERICAN CONTRALTO
FESTIVAL, ORATORIO, CONCERT, RECITAL

FLORENCE
Sole Direction
GEO. S. GRENNELL
25 W. 42d St., New York

AUSTIN

VIOLINIST
Concert and Recital
IN AMERICA 1909-10
Tour Now Booking



Dear Musical AMERICA:

Important things are happening. Filson Young discusses d'Erlanger's opera, "Tess," in the London *Saturday Review*. Only listen to this. The great critic writes: "It will be seen that I cling to the Wagnerian tradition that the drama itself is at least of as much importance as the music, although it is the fashion to say, 'After all, the music is the thing.'" Indeed it will be seen. The English-speaking race bates its breath as it sees Mr. Young clinging to the Wagnerian tradition, like a stage outcast to the Rock of Ages in a chromo. All who have not seen it should look now; it may be the last chance.

Filson Young writes further: "From the beginning of the first act the music pleased me and won my sympathy." This is truly good news. Every one is delighted that Mr. Young was pleased. If you see two persons shaking hands on the street it is an expression of their joy because Mr. Young was pleased. What grief every one would feel to learn that, after all, it was but the *sands of pleasure*, slipping through his grasp. But the music won Mr. Young's sympathy, and that is enough, whatever comes. Think what it is to win the sympathy of a Filson Young!

The Denver *News-Times* of Sunday, July 25, has some illuminating and entertaining things to say regarding the symphony orchestra concerts in Denver. Let me quote: "This splendid organization is truly eclipsing all efforts in the past, and it now ranks with the best orchestras in the country."

"Next Friday will be Beethoven Day. Beethoven brought into his compositions unusual knowledge of harmony and orchestral effects and the highest pitch of human sentiment and poetical purposes."

"Two soloists of exceptional merit will be introduced. Miss Florence Taussig will render a piano concerto. Miss Taussig is artistic in her interpretations, and plays with calm assurance."

I did not suppose that Beethoven needed a recommendation in Denver at this late date. Have not the Kneisels played in that city? And does not Everett Steele live

there, who has had the temerity to try d'Indy and Debussy on the natives? But since Beethoven does need to have a good word said for him, it is well that it should be done in so thorough and adequate a manner, covering both the technical and spiritual aspects of his art. What a phrase—the highest pitch of human sentiment! What exalted intensity of expression! And those poetical purposes—how they thrill us with undefinable and lofty aspirations! One should be a Walter Pater to appreciate such ineffable subtlety of expression. Then the pianist who plays with calm assurance; one can fairly see her as she plays on and on, in the midst of the lightnings and thunders of critical approbation and displeasure. It reminds one of Haydn crossing the English Channel, or Napoleon at St. Helena. Let the critics of New York study the writings of their Denver colleagues, if they wish to elevate metropolitan musical criticism to a condition of distinction.

Characteristic American music has arrived, and at the hands of an Englishman. Edwin H. Lemare, who announced himself on the program as "The Great English Concert Organist," gave an organ recital at Ocean Grove on July 19. The grand climax of the first part of the program was a Symphonic Poem, "From the West," composed by the organist himself. In a note concerning the composition, he says that, although it is against his custom to include analytical notes of his own compositions, he feels that a few words of description may be of use concerning this particular work, "which has just been published by," etc. He continues: "The Symphonic Poem is in two movements, named respectively 'In Missouri' and 'In North Dakota.' The opening chords, representing an American locomotive whistle (two long blasts and two short ones), are constantly used throughout the two movements." But why go further—anything following upon the heels of this blast of genius would be tame and insignificant. Composers now contemplating the writing of characteristic American compositions will lay down their pens in despair, in the knowledge that in this direction at least, art can go no further.

The name of Mr. Lemare's composition reminds me of a story told by Frederick Converse recently, which brings up the old question, What's in a name? As with Mr. Symons's conception of art, it is all in the point of view. "Evening on Lake Como" as a title might not be so poetic to one to whom the sight of the lake was an everyday matter. The mind craves a little romantic remoteness in art. To an inhabitant of St. Paul, Minnesota, the name "Evening on Lake Como" would produce anything but the intended effect, as Lake Como to the St. Paulite is a trolley car amusement resort about three miles out of town.

Mr. Converse tells of a young Italian student whose lot was cast in Boston. He was working at composition, and occasionally letting his poetic impressions of the new world find expression in his art. On one occasion a friend who lived in a town not far from Boston invited the son of Italy out for a week-end. Shortly afterward the enthusiastic young composer, zealous for the interpretation of the poetic aspects of his new environment, sent back

to his former master in Italy his latest work. It was entitled, "A Night in South Natick."

I am looking forward to a merry time when suffragettism makes such inroads into the musical world that the "lady conductor" will be a usual occurrence at symphony concerts. The matter is already being seriously agitated as the result of the success of Mme. Maquet, of Lille. Her husband, who conducted the symphony concerts in that city, died, and she at once assumed his duties. She did this with such success that her fame spread and she was invited to conduct at Prague. The English press, accustomed to scares, took up this latest one, and gravely discussed the relative merits of "lady" and men conductors, with a view to estimating the possible real dangers of the situation. Only a press capable of imagining and believing in a nocturnal sky full of sausage-shaped aerial warships could whip itself up into a state of anxiety over this subject. If conductors of the fair sex can surpass men in the art of conducting, the quicker the world profits by the fact the better. The "lady" conductor (to use the English nomenclature) will have a hard row to hoe, both in proving her superiority and in overcoming general prejudice. But what a good time she will have, and how she will tower in bliss over her operatic sisters. For she will hold her stage alone, with no rival present to steal away part of her honors.

Here is a problem play. The problem is to guess the author:

Scene: A dim, subterranean crypt. Dramatis personæ: The Large One; Small Ones.

The Large One: "What are these five lines running across the blackboard, or the page of the book, called?"

The Small Ones (taking notice): "The staff."

The Large One: "What is this little thing I write?"

The Small Ones (with increasing interest): "It is a note."

The Large One: "Does the staff alone tell me anything to sing or play?"

The Small Ones (despondently): "No."

The Large One: "Does the note alone tell me what to sing or play?"

The Small Ones (with deepening gloom): "No."

The Large One: "What must I do so that these will tell me what to sing or play?"

The Small Ones (a great realization bursting upon them, triumphantly): "You must put the note on the staff!"

There—I read your mind. You guess it is the scene from the latest drama of Maeterlinck. Wrong. The dialogue is, word for word, from a "helpful hint" article on the music department page of one of our great American monthlies. The rest is merely *l'art nouveau* atmosphere which I have added myself. Your

MEPHISTO.

WILHELM GANZ FIFTY YEARS A BENEDICT

Patti's Accompanist Celebrates Golden Wedding—Reminiscent of Adelini Patti

LONDON, Aug. 24.—Telegrams were showered upon Mr. and Mrs. Wilhelm Ganz during the celebration of their golden wedding recently. At the garden party one seemed to hear Patti's voice trilling amidst the talk. She was not really there, but it was impossible to look upon Mr. Ganz without her notes striking the inner ear of memory; she was suggested by his very attitudes, and who has not seen in his manner of running on to the concert platform the humble and sometimes stumbling reflection of Patti's way and light-footed entries?

Although the great singer's accompanist has never quite learned Patti's run, he has not failed to acquire her secret of youthfulness; the seventy-six years of his age have not told their usual debilitating story upon him, and he doesn't look much older than when he was the bridegroom's best man at the marriage of Patti to Signor Nicolini, now some years ago.

Giovanni Zenatello, the Italian tenor, of the Manhattan, created a sensation at his recent Ostende debut, according to all accounts. He followed it up with two more concerts.

The widow of Catulle Mendès has authorized the Italian composer, Ezio Camussi, to make an opera of her husband's drama, "Albert Glatigny."



Blanche Marchesi Embracing Wilhelm Ganz on His Golden Wedding



MME.
Mariska Aldrich
PRIMA DONNA
METROPOLITAN OPERA COMPANY
Concerts, Oratorio, Recitals
THE HENRY WOLFSOHN MUSICAL BUREAU
1 WEST 34th STREET, NEW YORK

Photo Copyright Mishkin Studio.

Tel. 4582 Bryant
WILLIAM WIELD
ORATORIO CONCERT

BASSO
THE SHERMAN, 159 W. 48th ST.
New York

M. E. ALICE LAKIN
ENGLISH FESTIVAL CONTRALTO
In America 1909-1910
Sole Managers: HAENSEL & JONES
1 East 42d St., New York

LAMPERTI-VALDA
PARIS SCHOOL OF SINGING
For information relative to the LAMPERTI-VALDA School of Singing in Paris, address until October 1st:
MME. GIULIA VALDA, at her New York Studios, 208 W. 52nd St.

HEERMANN-ADLER-STURM TRIO

HUGO HEERMANN, Violin; CLARENCE ADLER, Piano; JULIUS STURM, 'Cello.

For Terms and Dates Address:

EUGENE ADLER - 54 ATLAS BANK BUILDING - CINCINNATI, OHIO

GIUSEPPE CAMPANARI

OF THE METROPOLITAN OPERA COMPANY

WILL ACCEPT A LIMITED NUMBER OF PUPILS

Personal Address: 668 West End Ave., New York



TRANS-AMERICAN TOUR OF THE WORLD FAMOUS

Flonzaley Quartet

Founded by E. J. De Coppet of New York

Five months, beginning Dec. 10th
Tour to the Pacific Coast booking

"The Flonzaley Quartet need fear no rival in this country to-day."—Philip Hale, in Boston *Herald*, January 8, 1909.

Sole Management: LOUDON CHARLTON, Carnegie Hall, New York

Fritz Kreisler

SEASON 1909-1910

MANAGEMENT:

THE HENRY WOLFSOHN
MUSICAL BUREAU

1 WEST 34th
STREET
NEW YORK

First New York Appearance
Carnegie Hall, Saturday After-
noon, October 23d : : : : :

STEINWAY PIANO USED

HOW PIANO INSTRUCTION IN THIS COUNTRY EXCELS THAT OF EUROPE

Albert Mildenberg, Composer, Virtuoso, and Teacher, Just Back from Europe, Says Piano Students in This Country Are 75 Per Cent. Better Prepared than Those of Europe—American Teachers Often Do the Work While Foreigners Take the Credit—His Experience on the Ill-fated "Slavonia"

"The piano students of this country are 75 per cent. better prepared than those found in any part of Europe." To the worshipper of the Old World fetiche this will be a strongly iconoclastic statement. It is one, however, that Albert Mildenberg, pianist-composer-teacher, is willing to spend his valuable time in substantiating.

"You may go anywhere," continues Mr. Mildenberg, who speaks first-handedly, having just returned from a trip abroad, "and you won't find nearly the class and quality that is coming from these United States. And as regards to going abroad after five or six years of application here, they go over there and get—what? Only a veneer of mannerisms and possibly a chance to play. But as to receiving any appreciable amount of real musical education, the idea is fatuous.

"It is a crying shame that the American student who goes abroad to receive what he supposes to be an essential 'finishing off' process is subjected to the outrageous and exorbitant charges and treatment that is accorded, in fact, to all Americans. Traveler and student alike have the same experience. For them everything is just 100 per cent. higher.

"Another injustice is that which is accorded the poor, unknown teacher in this country whose pupil has gained by his or her labors the real elements of a musical training. Here, after the teacher has striven hard and long, the pupil goes abroad for a comparatively short time to 'play' before some such master as Leschetizky, Bauer or Godowsky, who then receives the credit which is due the obscure teacher in some Western or Southern town.

"There is no European teacher who will take the heart interest, the care and the pains over a pupil's education that the home teachers are every day taking. It is almost pitifully amusing the way in which the American student is treated by these foreign teachers. I recall an instance of one of the so-called 'big' instructors. He was asked by a pupil his opinion of the former's progress. 'Really,' he answered, 'I cannot tell. You only take one lesson a week, and that is not sufficient for me to judge on your merits. And, by the way, who are you? What is your name?' It doesn't require a microscope to discover how much interest the teacher had in that pupil. Jean de Reszke was once asked if such-and-such a singer was a pupil of his. The Polish tenor lifted his eyebrows, and instead of vouchsafing the expected affirmative, admitted his ignorance in the matter and said that his secretary would probably be in better possession of the facts.

"Illustrating how the European looks upon Americans is the action of Leschetizky. About a year ago, in my presence, he was asked about the numbers of talented pupils. He replied that Poland always could be depended upon. When queried about the productiveness of America in that regard he very significantly shrugged his shoulders. His answer is exemplary of the Eastern Continent attitude. Teachers will take American pupils because they pay more than others, but that is as far as their interest extends. Europeans frankly and bare-facedly admit that we have importance in their eyes only in the monetary particular. With them it is all for their own. Unfortunately, with the American it is all the other way—all for the outsider.

"To my mind one of the best teachers of the voice in Europe to-day is an American, and he is Frank King Clark.

"Anything that is accomplished by Americans in Europe is done through their own inherent ability.

"I believe that many of the much vaunted foreign teachers, separated from their Old World glamor and settled in this city or elsewhere in the country, would, if they continued their usual tactics, certainly decide that their former fields of endeavor were much more to their liking."

Mr. Mildenberg paused as if satisfied with his image-breaking work for the time being. There was nothing feverish or excited about his denouncement of the foreign fraud. He spoke in the cool, collected manner of the man who has the figures up his sleeve. He hasn't read it in Sunday paper supplements, either, but has garnered each statement from the exchequer of truth during many European sojourns. It was not only the expression of a patriot, but the searchlight of a student of conditions.

The subject veered to the score of his opera, "Michael Angelo," which went down with the ill-fated *Slavonia* off the Azores a few months ago. Mr. Mildenberg, fortunately, has preserved the piano score. Its rebuilding will possibly be a matter of a very long time, as now will start his busy year of teaching and work as a piano virtuoso. He will not neglect the latter two employments for the work of composition, which will be fitted in during leisure moments.

During his stay in Europe, not having the details of his opera to attend to (it was scheduled for appearance in one of the German opera houses in the Fall), he superintended the rehearsals of his subterranean ballet, "The Lorely." This work shows a strange coincidence, to follow so soon after his marine disaster. It is a composition which requires forty minutes for performance, which he wrote about five



—Photo by Katherine Mitchell.

Scene from the "Slavonia" as She Grounded Off the Azores—The Score of Mr. Mildenberg's Opera Was Lost in This Wreck

years ago, and which has subsequently been shelved in the heat of other duties.

Rehearsals are now going on in London, Paris and Berlin, and in a few months reports from across the water will tell of its unique features. The twelve dancers, or rather swimmers, since all is performed under the water in a large tank, are expert in a combination of the swimming and

of things, especially the rapid steps which American composers are now taking to that end, is convincing. The gates are now open and we may look for something big from composers of opera have been considered a joke. The example of Oscar Hammerstein in generously giving two of our composers a chance will be an entering wedge. While not quite so liberal, the Metropolitan, in promising production to Converse's "Pipe of Desire," will do some good. Then we are getting a foothold in Europe, too.

"Composers who have written operas that never had the ghost of a chance of being produced will now be heard from. The despair of the composer in this matter could be illustrated by the words of Dudley Buck, the writer of church music, whom I met for the first time in twelve years during my recent visit to Cologne. He said he had heard of my writing an opera, and added that he hoped that I wouldn't be as old as he before it was produced."

For the aid of his pupils Mr. Mildenberg has brought back with him three new books on piano technic—one French, one English and a third from the pen of Martucci, the Italian symphonist.

Mr. Mildenberg was present at the memorial concert held following the latter's death, which concert was led by Toscanini. The dead composer's new symphony was played.

J. B. CLYMER.



Albert Mildenberg, an American Composer, Pianist and Teacher of the First Rank

Terpsichorean arts. Bertha Keen, an English danseuse, is the leading artist. Air tubes make it possible for the performers to remain under the water from one to two minutes at a time. The Folie Bergère, in Paris; the Winter Garden, in Berlin, and the Alhambra, in London, have booked its appearance.

"From Russia and America will come the opera writers of the future," continued Mr. Mildenberg, prophetically. "The trend

Domenico Russo

TENOR

MANHATTAN OPERA COMPANY

The Henry Wolfsohn Musical Bureau, Managers

CARL SOBESKI

LYRIC BARITONE

SONG RECITALS. PUPILS ACCEPTED
Huntington Chambers - - - BOSTON, Mass.

GEORGE NELSON HOLT
LYRIC BASS

Authorized Pupil of Jean De Reszke

CONCERTS, ORATORIO, TEACHING
OHIO BUILDING, CHICAGO

ORATORIO, CONCERTS, FESTIVALS

Parvin **WITTY**
TENOR PUPILS ACCEPTED
EL PASO, TEXAS

GERVASE **ELWES** The Noted English Tenor

In America, December 1909 and January 1910
Management: THE HENRY WOLFSON
MUSICAL BUREAU, 1 W. 34th St., New York

BLOOMFIELD ZEISLER

ALINE B. STORY, 5749 Woodlawn Avenue, Chicago

SEASON 1909-1910



ALEXANDER ZUKOWSKY
Russian Violin Virtuoso
First American Tour
Now Booking



BERNHARD LISTEMANN
Violinist



LEO TECKTONIUS
Greek Pianist
American Tour Now
Booking



RUDOLPH ENGBERG
Baritone



GUSTAV HOLMQUIST
Basso
Oratorio Recital



STELLA MURIEL HECKER
English Pianist
First American Tour
Now Booking



BERTA JOSEPHINE HECKER
English Cellist
First American Tour
Now Booking



VIRGINIA LISTEMANN
Soprano

Exclusive Management:

CONCERT DIRECTION MAX RABINOFF
KIMBALL HALL, CHICAGO

IN AMERICA
SEASON 1909-1910

For Terms, Dates, Etc., address:

CHAS. DARBYSHIRE COMES TO NEW YORK

Baritone Who Has Won Recognition in the West, Joins Artistic Colony Here

New York has been enriched by the addition of another teacher and singer of worth in the person of Charles Darbyshire. Mr. Darbyshire comes from the West, where his record of successes is enviable.

Wherever he has sung the audience has been completely with him, and has expressed its pleasure by its demand for encores.

Mr. Darbyshire's voice is remarkable in that it is fitted for all styles of singing, whether legato, lyric or dramatic. Recently he appeared in a series of recitals in the Pacific Northwest with Gertrude Sans-Souci, the talented song composer, and won instant recognition by the evident merit of his work. In entering the concert and oratorio field in New York he will make a splendid addition to her list of competent concert artists.

In a recent concert at Brooklyn Temple with Mme. Jeanne Jomelli he was enthusiastically received. To quote from the Brooklyn Eagle: "Charles Darbyshire, the baritone, gained a success. His voice is extremely colorful and his work effectively dramatic. His singing of Neidlinger's 'Life and Death' was superb."

Mr. Darbyshire is the baritone soloist at the Madison Square Presbyterian Church, where the famous Dr. Parkhurst officiates.

Mr. Darbyshire sang at Ocean Grove Thursday, August 26, in the auditorium, to a large and enthusiastic audience. His numbers were: The Prologue from "Pagliacci," "Life and Death," Neidlinger: "Six o'Clock on the Bay," Adams, and "Tonight," Zardo. Such is the calibre of Mr. Darbyshire's voice that he easily filled this largest of auditoriums, and the 5,000 people



CHARLES DARBYSHIRE

present had no difficulty in hearing every word sung.

Mr. Darbyshire's voice is unusually well used, and not a flaw can be found in its production in its entire compass. His enunciation is so clear that every word could be distinctly heard in every part of the house in the softest pianissimo as well as the ff.

is now studying her new parts for her season at the Metropolitan Opera House. First, there is *Leonora*, in "Il Trovatore," her first appearance in this rôle in New York. She is also to have the leading part in "Germania," an opera which has met with great success in Milan. Its story deals with the great Napoleon and the struggle of the Germans against the French conqueror. At the New Theater Mme. Galski will assume the leading rôle in "Versiegelt," a one-act opera by Leo Blech, conductor of the Royal Opera House, Berlin.

MARCELLA CRAFT'S FAREWELL

California Soprano Sails for Several Years' Work in Munich

GLOUCESTER, MASS., August 30.—Marcella Craft sang for North Shore society in the Casino at the Hawthorne Inn last Thursday evening. This was in the nature of a farewell appearance, as Miss Craft will now depart to fill a several-years' contract at the Royal Opera in Munich.

The soprano, who is a Californian, spent most of her girlhood in Indianapolis. She was previously a member of the Christian Science Mother Church choir.

Her farewell program included an aria from "Traviata"; Liszt's "Lorely"; "Elsa's Dream," from "Lohengrin"; a group of Mrs. Beach's songs and the Bach-Gounod's "Ave Maria." The assisting artist was John Crogan Manning, pianist.

AMERICANS "MAKING GOOD"

Two Girl Students from Berlin Say Grit and Talent Are Rewarded

The success of the American girl studying music abroad was vouched for when the *Menominee* arrived from Antwerp with several students who are returning after months of study across the water.

Edith Shepard and Faith Rogers, of Cleveland, who have been studying in Germany, stated that it was hard work abroad, but the American girls who had the ability were meeting with marked success in several sections of the country.

These two young women took special courses at Berlin, and although they have not done a great deal of public singing abroad, they have had opportunity of watching the other American girls fight their way to the top.

What Thomson Will Play on His Tour

BRUSSELS, BELGIUM, Aug. 15.—César Thomson, the violinist, in a statement to *MUSICAL AMERICA'S* correspondent here, said to-day that during his forthcoming American tour he will play the following works: Concertos by Paganini, Tchaikovsky, Brahms, Beethoven. Sinding, Max Bruch; Gypsy Rhapsody by C. Thomson; Humoresk et Danses Slaves, Dvórák; Legend, Sinding; Fantaisie, Corelli; Non più Mesta, Paganini; Witches' Dance, Paganini; Devil's Trill, Tartini; L'Arte del Arco, Paganini. G. A.

Tina Lerner with Minneapolis Orchestra

Tina Lerner has been engaged to play with the Minneapolis Symphony Orchestra on December 19. The young Russian pianist, who returns to America shortly for her second tour of this country, will appear with a number of important orchestras, while her recital engagements will keep her constantly in demand. Miss Lerner will arrive in New York from England on September 1.

Rosenthal's Reply

Many stories are told of Rosenthal's biting wit, a gift that has tended at times to create a temporary coolness between himself and his friends. One friend, an ama-

teur pianist, was inordinately fond of playing Liszt's sixth symphony, though always at a much slower tempo than the composer ever had intended. "Why haven't you been to see me?" demanded Rosenthal one day. "I've not had time," was the answer. "Time!" exclaimed Rosenthal. "Nonsense! If you've time enough for your rendition of Liszt, you ought to be able to visit me a week."

To try to memorize a composition by merely playing it from cover to cover is a waste of time, and never leads to safe and positive results, says Alexander Henne-mann. The harmonic and melodic structure should be understood, running arpeggios reduced to simple chords, solid chords changed into arpeggio forms.

M. H. HANSON

CARNEGIE HALL
NEW YORK

IS NOW BOOKING for 1909-1910

FOR

DR.
LUDWIG



WÜLLNER

AND HIS ACCOMPANIST

COENRAAD
V.

BOS

Who may well be called the sensation and success of the season just over.

AND



TILLY
KOENEN

The Dutch
Contralto

Who will visit America for the first time.

FERRUCCIO
BUSONI



THE Pianist

JAN., FEB., MARCH, 1910

LEAVES COLLEGE FACULTY

Virgilia L. Wallace, Contralto, Settles in Columbus, Ohio

COLUMBUS, O., Aug. 24.—Virgilia L. Wallace, contralto, pupil of Frank King Clark, of Paris, is a recent musical newcomer to this city. She will probably be engaged by one of the leading churches.

Miss Wallace is the daughter of a Presbyterian clergyman. For the past two years she has been a member of the faculty of the female college at Chambersburg, Pa. Her presence here is due to her decision that a private studio, church or concert position is preferable to the arduous toil of a college faculty and its manifold responsibilities. Her vocal gifts have been highly praised.

Incidental Music for "Herod"

Incidental music by T. Coleridge Taylor will mark the American production of Stephen Phillips's "Herod," by William Faversham in October. This play held the stage at His Majesty's Theater in London for nearly a year.

M'KINLEY'S PROTEGE'S SUCCESS

Late President's Interest in Singer Leads to Operatic Career

CANTON, O., Aug. 24.—Mrs. Frease-Green, a protégé of the late President McKinley and the daughter of Judge Frease, has received an important engagement to sing in Vienna during the coming season. She is to have such rôles as *Elvira*, *Martha*, *Rosina*, *Violetta*, *Gilda* and the *Queen* in "Les Huguenots."

Her début was made in Covent Garden last Winter, singing *Sieglinde* in "Die Walküre" and *Eva* in "Die Meistersinger."

It was a few days before he was shot that the ex-President heard her sing at an informal gathering. On the strength of his compliment and recommendation to study for the professional stage she adopted her present career.

Galski Prepares for Opera Répertoire

Mme. Galski has returned to Berlin after several weeks' stay at Bad Elsser and Trouville. The prima donna made the entire trip in her American touring car. She

NATHAN FRYER

Six Years with Leschetizky Personally

AMERICAN PIANIST
Management: M. H. HANSON,
Carnegie Hall
NEW YORK

THIRD SEASON IN AMERICA—1909-10		TOUR NOW BOOKING	
EUGENIE Mezzo-Soprano	VIRGINIE Soprano		
SASSARD			
SOLO AND ENSEMBLE RECITALS			
Sole Management M. H. HANSON, Carnegie Hall, New York			

CONTRALTO
Concert : Oratorio
Song Recitals : . .

SODER-HUECK

Manager M. H. HANSON
Carnegie Hall, N. Y.
Pupils Received:
Garcia Method.
Studio: 108 E. 25th St.

MADAME
OLGA

SAMAROFF

IN AMERICA
SEASON 1909-1910
Apply for Terms and Dates to
C. A. ELLIS
50 State St., BOSTON, MASS.
Steinway Piano Used

EDITH
HARCKÉ

LYRIC SOPRANO
Operatic and Lieder Repertoire
Will be Introduced Next Season by
M. H. HANSON CARNEGIE HALL
NEW YORK
DATES NOW BOOKING

HEINRICH MEYN Baritone

MAY S. JENNINGS AMERICA'S
YOUNGEST
CONTRALTO

SOLE MANAGEMENT
M. H.
HANSON
CARNEGIE HALL
NEW YORK
TELEPHONE 6337 COLUMBUS

LILLA ORMOND
CONTRALTO

FIVE TIMES
SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA
Twice Last Season, Three Times This

Management - - - - - R. E. JOHNSTON
St. James Building, Broadway and 26th Street, New York

NOTED DUTCH CONTRALTO DRIVING WITH HER MOTHER



Tilly Koenen, Who Will Tour America Next Season, and Her Mother, Driving in Amsterdam

Tilly Koenen, the Dutch *lieder* singer, has been in Paris for a week, shopping for her forthcoming American tour. A brilliant reception was given for her by the wife of the Dutch Ambassador. The Dutch colony was as strongly represented

as was the musical world. Miss Koenen sang to the accompaniment of Bernard Tabernall, who will come to America with her. The accompanying illustration shows Miss Koenen and her mother driving in a vehicle peculiar to their home land.

Great Organ for St. Peter's, Rome

ROME, Aug. 21.—For the purpose of commemorating the forthcoming episcopal golden jubilee of the Pope, a colossal church organ is being planned for installation in St. Peter's.

Besides the small organs in the side chapels there are at present only two very inferior instruments, which are wheeled about to whatever part of the great church the choral service happens to be.

The Pope has sanctioned the proposal, and Cardinal Rampolla, Camille Saint-Saëns, the Duke of Norfolk and other celebrities have joined the committee.

The problem of designing an instrument

which would harmonize with the proportions and style of the building is a difficult one, and so far all specifications sent in pay insufficient attention to the matter.

Revival of Troubadours' Art

Florence Farr has just brought out in England a large pamphlet, entitled "The Music of Speech," in which she sets forth her new art of speaking to the music of a psalter. After describing her method and the instrument that Arnold Dolmetsch has invented for her use, she insists that there is a music inherent in words, and that by her method of recitation to a simple stringed instrument this music is brought

out. Many people, she claims, agree in finding in her art something at once new and beautiful, a newness that makes her hearers realize what Greek drama must have sounded to the ancients, a newness that brings back something of the secret of the troubadours of the Middle Ages.

A VIOLIN'S SAD END

Fat Person Sits on Prize Instrument in Paris, and All Is O'er

PARIS, Aug. 21.—A stout and short-sighted person has ended the career of one good violin and placed one violinist on the verge of despair. The winner of the first prize at the Conservatoire had left the instrument, to which he accredited much of his success, at the house of a pupil, whose mother gave a musicale that evening.

The precious violin was, naturally, taken out of its case, admired by the connoisseurs, and even played upon by amateurs. Then, being forgotten, it was laid, uncased, upon a chair. A tired lady, looking not where she deposited her liberal avoirdupois, sat upon the frail instrument. Debris was the result.

Accordingly, the lady of the house had need of consulting the best authorities, but the most expert of violin doctors failed to restore it anywhere near to its former health and value.

The outraged owner has recovered \$100 from the courts as the result of his suit, but he swears that never again will he be the same man.

Music on the Water

GLEN HAVEN, N. Y., Aug. 30.—The Clark Music Company, of Syracuse, held their outing here recently, and in the evening gave a harp concert on an electric launch on the lake, which attracted a swarm of motor boats, rowboats and canoes, in addition to the audience which lined the shore for a quarter of a mile.

A wealthy American enthusiast, whose name is not made public, has presented Sergius Barjanski, the Russian 'cellist, who made his London debut a few weeks ago, with an old Italian 'cello valued at \$7,500.

Hans Pfitzner's opera, "Der arme Heinrich," which is to be produced in Leipzig next season, will be one of the novelties at the Munich Court Opera also.

S. C. BENNETT IN BERLIN

New York Teacher Joins American Colony in German Capital

BERLIN, Aug. 20.—S. C. Bennett, the well-known New York teacher of singing, has come to reside in Berlin for some time.

Mr. Bennett has devoted more than thirty years to the study of voice production. When a young man he was trained under the famous Dr. Garcia, of London, and has been most successful in putting many of his pupils into what he calls the way of having the perfect control of their voice. In fact, his specialty lies in correcting faults in tone production, his studio being likened to a "vocal repair shop."

Just now he is publishing a "Book of Vocal Studies," a unique and up-to-date system of voice production.

Vernon Stiles, the leading tenor of the Vienna Court Opera, is one of Mr. Bennett's most gifted pupils, and calls him "My first, best and only teacher." Viola Bimberg, a much appreciated contralto in New York, accompanies the teacher, as well as Maurice E. Beckwith, who has taken a year's leave from his work as voice trainer at the Women's College, at Frederick, Maryland, to spend the time under Mr. Bennett's instruction.

FEWER PHILHARMONIC SOLOISTS

Only at Certain Concerts Will They Appear—To Vary Programs

The former policy of the Philharmonic Society in having soloists at all its concerts will be deviated from this season. Only at certain of the concerts will soloists appear. None will be engaged for the popular Sunday afternoon series.

This plan is to be adopted for the sake of varying the programs, and not because of any opposition on the part of Conductor Gustav Mahler. Ferruccio Busoni, Tilly Koenen and Theodore Spiering are the artists already announced.

Frederic Lamond, the Scotch-French-German pianist, who has been conducting a "master's course in piano playing" at Sondershausen this summer, has been presented with the Gold Medal for Art and Science by the Prince of Schwarzburg-Sondershausen.

BENEDICT CONTRALTO
Management
WALTER R. ANDERSON
5 W. 38th St., New York. 'Phone 349-38th

HUNTING BASS
Direction: GEO. W. STEWART
120 Tremont Street, BOSTON
Personal Address: 149 A Tremont Street

MME. ZIEGLER TEACHER of SINGING
Anna E. Metropolitan Opera Building
1425 Broadway, New York City

INTERPRETATIONS OF MUSIC BY THE CLASSIC DANSEUSE **GRACE WALTERS** DRAWING ROOM ENGAGEMENTS ACCEPTED
383 CENTRAL PARK WEST, NEW YORK

HATTIE BERGEN CONTRALTO—Voice Culture
662 LA SALLE AVE. CHICAGO
EDWARD DE RESZKE, the World's Greatest Bass, says: "After hearing Alfred Hiles Bergen sing I must say that his teacher, Mrs. von Bergen is the finest I have met in America for tone placement."

ALFRED HILES BERGEN Concert, Oratorio, Recitals
BARITONE 419 Fine Arts Building CHICAGO ILL.

MYRTLE IRENE MITCHELL
MEZZO-SOPRANO. Pupils accepted. Studio, 730 Fine Arts Bldg., Chicago, Ill.

M. Louise Mundell VOCAL STUDIO
276 McDonough St., Brooklyn, N. Y.
'Phone. 804 Bedford

CHICAGO MUSICAL COLLEGE

Now in its NEW HOME Facing the Lake Front Park

The finest building of its kind in the world. Valuation, \$1,000,000.00. Housing the largest of all institutions of Musical Learning.

Containing ZIEGFELD HALL

An Ideal Auditorium—offering unsurpassed facilities for rehearsals and public appearances of students in Concert, Opera and the Drama. Available for a limited number of first-class bookings. All branches of

School of Acting Opera School of Expression Modern Languages

BOARD OF MUSICAL DIRECTORS
Dr. F. Ziegfeld Dr. Louis Falk Hans von Schiller
Alexander Sebald Felix Borowski Maurice Devries
Herman Devries Anton Foerster Mrs. O. L. Fox

Acquisitions to the faculty.

ANTON FOERSTER

The Eminent Pianist and Instructor of Berlin.

ALEXANDER SEBALD

The Famous Hungarian Violinist.

MAURICE DEVRIES

The Renowned Vocal Instructor. Formerly Leading Baritone,

Paris Grand Opera and Metropolitan Opera Co., of N. Y.

Founded 1867, DR. F. ZIEGFELD, Pres.

44th Season Begins Sept. 13 Catalog Mailed Free

NOTE—Applications for the 45 free and 150 partial Scholarships will be received until September 1st.



NEW CHICAGO MUSICAL COLLEGE BUILDING
246-7-8-9 Michigan Boulevard, Chicago

BERTRAM SCHWAHN BASS-BARITONE
Sole Management
WALTER R. ANDERSON
5 West 38th St. NEW YORK 'Phone 349-38th

ETTA HAMILTON MARTIN
SOPRANO
ORATORIO—CONCERT—RECITAL
'Phone 3778 Madison Square 24 West 31st Street, New York

KATHERINE RUTH HEYMAN CONCERT PIANIST
AMERICAN TOURNEE, 1909-10, CLAREFELD'S CONCERT DIRECTION
1 LANGHAM PLACE, LONDON, W., ENGLAND

FRED'K WHEELER BARITONE
ORATORIO, RECITAL, CONCERT
502 WEST 139th ST.
Phone 2680 Audubon, N.Y.

International Musical and Educational Exchange
Mrs. Babcock
Church, Concert, Stage and Teachers Positions
Secured. Telephone, 3634 Columbus.
814 CARNEGIE HALL, NEW YORK

HUGH ANDERSON 409 KIMBALL HALL CHICAGO
PUPILS RECEIVED BASSE CHANTANTE
Residence Studio: 2337 Van Buren St.

Mme. Hildegard Hoffmann Soloist with New York Philharmonic and Boston Symphony Orchestras, Kneisel Quartette, etc.
Oratorio and Joint Recitals with Mr. Henry Holden
Recitals and Piano Instruction
HUSS
Studios: Carnegie and Steinway Halls
Address, 144 E. 150th St., New York City

FRANCES HEWITT BOWNE SOPRANO
Concerts, Recitals, Oratorio
Management, WALTER R. ANDERSON
5 West 38th St. 'Phone 349-38th New York

ANNE SHAW FAULKNER LECTURE RECITALS **MARX E. OBERNDORFER**
LECTURER
"Parsifal" "Nibelungen Ring" With Stereopticon "Pelleas et Melisande" "Salome"
712 FINE ARTS BUILDING, CHICAGO.

HELENA BINGHAM LATE SONGS: "Love the Rover." "Life With You." "Of What Is My Heart Singing?" "Jes' Yo' Wait." "Spare Me My Dreams." "Tommy." "A Midsummer Day Dream." Terms Made for Clubs, Societies and Private Musicals.
In Her Own Songs and Verses
Address MARGARET DOBYNE 6119 GREENWOOD AVENUE, CHICAGO, ILL.

Available for Light Opera **LILLIAN BUCHTER** LYRIC SOPRANO
ADDRESS: 14 West 94th Street NEW YORK 'Phone 3371 River

M. E. LANGENDORFF MEZZO SOPRANO-CONTRALTO
from Metropolitan Opera House
Management: R. E. JOHNSTON, St. James Bldg., Broadway & 28th St., New York

ECHOES OF MUSIC ABROAD

London Wants to Hear the Boston Symphony, and Why Not?—A German Gets Into Trouble Selling His Bayreuth Tickets—Charles Dalmor's and a Manhattan Colleague Save a Polyglot Performance of "Carmen" in Berlin—"Strauss? Simply Dished-Up Wagner," Says Fritz Delius in an Affectionate Tribute to His Contemporaries—Sembrich on the Decline of the Bel Canto

THE latest suggestion anent the musical *entente* among the various countries of the English-speaking world asks for a visit to England of the Boston Symphony Orchestra. The birthplace of this promising idea was the brain of *The Sketch's* music critic, who obscures his identity behind the *nom de plume* of "Common Chord." Here is food for cogitation on the part of the Boston powers that be, for assuredly nothing could have more immediate, definite and far-reaching results in impressing the artistic status of the New World upon our cousins on John Bull's island than a tour of America's greatest orchestra.

Such an undertaking would involve great expense, of course, but why not develop the plan into an extended European tour? In Germany, for instance, no one would applaud the project more enthusiastically than Dr. Karl Muck—though his Kaiser would doubtless rival him. The tour would prove a veritable mission of enlightenment to the European who still sits in heathen darkness concerning musical America. "Common Chord" makes the suggestion in announcing the American tour of Thomas Beecham and his orchestra next Spring. This is the way he leads up to it—it is a pity to weaken the paragraph by quoting the opening statement, but it, too, demands attention, though of a different nature:

"Canada has turned to us for choral singing; Dr. Charles Harriss, who has done so much to develop the Imperial idea in its musical aspect, is offering large prizes for the best settings of that idea for his next Empire Day Concert, and now Thomas Beecham is to take his orchestra to the United States in order that the few Americans who do not spend a part of the Summer or Autumn in London may have a taste of its quality. This is as it should be, and doubtless the cultivated American public will respond to the 'good gifts' of the conductor and the rare skill of his company; specially they will note the fine quality of the instruments used. At the same time, America might return the compliment and lend us one of her great orchestras for a little time—the Boston Symphony combination, for choice."

But no, Mr. "Common Chord," Canada has not turned to you for choral singing. If anything was needed to convince Canadians that their Mendelssohn Choir of Toronto can show 'em how, even when "em" means the tradition-heavy choruses of the Motherland, the needed something was supplied by the ill-advised visit of the Sheffield Choir last Fall. This fact was self-evident to the Buffalonians, who were the only Americans visited by the English choir and who know the capabilities of the singing organization from the north shores of Lake Ontario pretty thoroughly. And the New Yorkers and Chicagoans who have heard and entertained the Mendelssohns are ready to accept the Buffalo verdict.

PATCHWORK opera is unhesitatingly thrust upon the Berlin Summer audiences of the Gura season at Kroll's Theater, but the Summer Berliners do not accept it as unhesitatingly unless the personality of a visiting star triumphantly overrides disheartening associations. This was precisely what happened a fortnight ago when Charles Dalmor's *Don José* and Armand Crabbé's *Escamillo*, both familiar to New York and Philadelphia operagoers, saved a performance of "Carmen." Though both of these visitors sang in French, supporting the great *Carmen* in a lingual contest with the native German of the resident members of the cast, the audience forgot it in their case and applauded vociferously.

"Dalmorès possesses a beautiful, even vocal organ, which he knows how to employ with unusual distinction," notes August Spanuth in *Die Signale*. "He is one of the most tasteful singers that the world



WELL-KNOWN ARTISTS AT LOUIS LOMBARD'S HOME

Reading from left to right, the men in the group here pictured are Herr Wether, concertmaster of Louis Lombard's orchestra; César Thomson, the celebrated Belgian violinist, and Gabriel Fauré, the French composer, in front, while Louis Lombard, the violinist and composer, is seen above. Mr. Lombard, who returned to Europe after making his fortune in Wall Street, entertains lavishly at his castle on Lake Lugano, and it is there that the photograph here reproduced was taken.

can boast. He never runs to the footlights to arouse the barbarians with an exhibition of lung power; he has finely worked out *nuances* and he phrases in a masterly manner."

A day or so later brought Otto Lohse, Cologne's rising conductor, into the limelight. With but mediocre vocal forces at his disposal he breathed into "Die Meistersinger" a spirit that set the town talking for a week. Under his magic influence the Gura orchestra suddenly bloomed in tone as none other of the visiting conductors—not even Felix Mottl—had been able to inspire it. Between the acts everybody asked everybody else, "But who is this Lohse, anyway?" The Kaiser, too, happening upon this occasion for his first visit to the Gura Opera, insisted upon being told all about the Cologne guest's career.

In the course of an entr'acte conversation with Director Gura the Germans' Emperor frankly confessed that, while he admires Richard Strauss's army marches, he has never yet been able to persuade himself to attend a performance of "Salomé."

THE prohibition of the sale of Bayreuth Festival tickets by private holders without the permission of the Bayreuth administrators has been strictly enforced. A resident of Munich has just found this out to his cost. Having four tickets for the festival on his hands, he sold them at face value to one of his fellow-townsmen without notifying headquarters. As soon as the transfer was discovered he was hailed to

court and fined \$7.50 for each ticket sold, plus the costs of the hearing. As these amounted to about \$13, the worthy Bavarian was out of pocket \$43 through the transaction.

FORTUNATELY, no one ever takes a composer very seriously when he talks for publication—or otherwise—about his fellow-composers. And so we need not picture Richard Strauss or Claude Debussy to ourselves as moping in a corner in abject despair after the ungloved treatment they have lately received at the hands of Frederick Delius, the English composer.

"Strauss! He's simply dished up Wagner with twice as much devil and not half the inspiration," declared Mr. Delius the other day in a conversation with Gerald Cumberland, published in *London Musical Opinion*; and poor Brahms! Why, Brahms is only "stodgy German philosophy, all congested from lack of exercise and dry through want of rain. Wagner, of course,

His latest attempt was made a few weeks ago in the production of "A Mass of Life," in which Delius has undertaken a setting representative excerpts from Nietzsche's "Also sprach Zarathustra." The work is written for a full orchestra, mixed choir and soprano; also tenor and baritone solos. The largest share of the solo work falls to the baritone, who was on this occasion Charles W. Clark, the well-known American.

Commenting on this work, the *Pall Mall Gazette* says: "Color without line; it is the old story over again, and for our part we do not hesitate to say that it has yet to be proved a success." But the *Daily Telegraph* likens Delius to a voice crying in the wilderness, and, continuing in brighter strain, admits that "it may be that the scoring is on the solid side and almost overpowering in its vigor, that there are no themes for the patron of all the arts to whistle, no reminiscences for the amateur to drag out into the varnish light of his own day. But he who goes forth to hear with ears that are opened to all that is at once sincere and noble, to all that is written from conviction, will find here in Delius's music a setting of a philosophy that is no less beautiful than the philosophy itself."

THE decline of the *bel canto* is the burden of an interview Marcella Sembrich recently granted a German reporter. If there is one person living entitled to discuss the *bel canto*, Sembrich is the one. This is what she says:

"In the new operas stress is laid more and more upon dramatic declamation instead of the artistic *finesse* of a beautiful voice. Whither must it lead? To the decay of the *bel canto*, of course. The opera singers of the present generation have no patience to work, and the art of singing can only be acquired through long years' laborious study. Why is Lilli Lehmann still the great dramatic singer and vocal artist that she is? Because she studies constantly and because she gave her natural gifts and masterly technique a firm foundation in the first place. Even Italy has very few representatives of the *bel canto* now, the Italian singers generally have a tremolo, and that is the direct result of the inadequate vocal studies."

"It is entirely wrong to believe that Wagner does not require beautiful singing because in his music dramas declamation is the principal thing. Wagner demands vocal art. *Isolde* must be beautifully sung, and our Wagner singers would preserve their organs and beautify their declamation if they would pursue systematic technical exercises." We have heard all this before, of course, but the admonition cannot be repeated too often for the welfare of opera-aspiring young singers.

PLAYING with dolls is said to be the favorite pastime of twelve-year-old Aline von Barentzen, the newest of piano prodigies, who spent the first nine years of her short life in Boston and is now a Paris Conservatoire gold medallist. She has a score of dolls, according to *M. A. P.*, and they absorb a far greater portion of the day than she devotes to the piano.

"You are only a child," said M. Laborde, her instructor, just the other day, "and you play like a woman who has lived." Paderewski, too, is quoted as having said to her: "You are a great artist; in a few years you will be extraordinary."

TO show what dire havoc an inadequate reading knowledge of a foreign language can work with a news item, it is only necessary to read *Le Monde Artiste's* report of the success of Edward Locke's play, "The Climax," at Weber's Theater. New Yorkers who have seen it know that for two of the principal rôles a trained woman singer and an accomplished male pianist are required. This is what *Le Monde Artiste* tells its Paris readers:

"A strange bit of news reaches us from Mexico (sic!). Mr. Joe Weber has written a piece entitled 'The Climax,' which is a veritable innovation in the theatrical world. This piece, which the Mexican critics have dubbed 'the drama of pianos,' necessitates six pianos, and every actor has to be an excellent pianist and a very good singer. Here is a piece in which the rôles must be difficult to distribute."

J. L. H.

GEO. FERGUSSON

Augsburgerstr. 64
BERLIN W.,
Germany.

LONDON
SPRING SEASON—1908
Address
10 Princes St., Hanover Sq.

LÉON

RENNAY

BARITON—MARTIN

AMERICA
MID-WINTER-SEASON 1908-10
Address
65 Broadway, New York

MME. MACKENZIE-WOOD

POISE BREATH CONTROL SINGING
BARBAROSSA STR., 15
BERLIN W. GERMANY

KING CLARK STUDIOS

Cable Address: "FRANARK, PARIS"

8 Rue Bugeaud, Paris

GAIL GARDNER,

MEZZO SOPRANO
Paris Representative
Mad'emoiselle de Montjau
4 rue Claude Chaher Paris

ALJOSCHA SCHKOLNICK A RIVAL TO MISCHA ELMAN?

Russian Prize Winner at Belgium School to Play George Arnold's Violin Composition "Souvenir"

BRUSSELS, BELGIUM, Aug. 22.—Aljoscha Schkolnick, a Russian violinist, who came here about six months ago to study at the Conservatoire under César Thomson, has carried away all prizes and the highest distinction at the competition. His playing of Paganini's and Ernst's concertos exposed marvellous technic, which it is said excels any of the former pupils of Thomson's. His tone and temperamental expression are unusual, and he is heralded as a good match for Mischa Elman.

He was born in Odessa, and after studying under his father from the age of six years, was instructed by Hollander and Hans Sitt. He is now eighteen years old.

To the credence of his judgment, he has selected George Arnold's violin composition, "Souvenir," to play on his concert tour through Germany. The piano prize at the Conservatoire was won by a Cuban girl named de la Torre.



ALJOSCHA SCHKOLNICK

Russian Violinist Who Is Attracting Attention in Belgium

Longs for the Postman to Bring Her "Musical America"

GRASMERE, STATEN ISLAND, Aug. 23, '09. To the Editor of MUSICAL AMERICA:

Enclosed please find \$2 for my subscription to MUSICAL AMERICA. Let me add that to be without it is to be entirely out of the musical world. I long for the postman to bring it each week.

Very sincerely,
MME. KATE MOUSTAKI.

Cecil James, the tenor, has been re-engaged to sing the tenor part in the "Messiah" with the Handel and Haydn Society, of Boston, in December.

RUBINSTEIN CLUB IS PLANNING BIG SEASON

Prominent Soloists Will Brighten Six Afternoon and Three Evening Concerts at the Waldorf

The possession of two-thirds of the membership of the Rubinstein Club as it stood before being rent by civil war, and the addition of many new members, including a number of former associates, augurs well for the coming twenty-third season of that organization.

The regular prospectus, with the complete list of artists, will not be issued until the first of October, but a preliminary announcement defines plans of much magnitude.

Among the new works to be presented are new compositions by Harriet Ware, written for Cecil Fanning, the baritone. Another novelty to be given will be the rendition of Blair Fairchild's Symphonic Poem, "East and West," which has never been given in New York, although heard in Paris and Russia.

The first of the six Saturday afternoon concerts will be given on November 13 in the Astor Gallery at the Waldorf-Astoria Hotel. This will be the first event of the season. The others will be given December 11, January 8, February 12, March 12 and April 9.

The three evening concerts will be held in the ballroom of the same hotel on December 14, February 8 and April 12, and the annual white breakfast will be held May 7.

William Rogers Chapman will continue to direct the concerts, and his wife will retain the presidency. Artists already negotiated with for the above named concerts are Geraldine Farrar, Jeanne Jomelli, Frieda Langendorff, Isabelle Bouton, Eva Mylott and others.

A reception and dance will be held in the grand ballroom on the evening of January 11.

The other officers of the club are: Mrs. Eugene Hoffman Porter, Mrs. Samuel J. Kramer and Mrs. Samuel Lane Gross, vice-presidents; Mrs. Lawrence F. Braine, recording secretary, and Mary Jordan Baker, corresponding secretary and treasurer.

Sir Augustus Harris's Astuteness

The astuteness of the late Sir Augustus Harris has been called to mind by the engagement of Mme. Delna by the Metropolitan management. The New York Tele-

graph's "Beau Broadway" tells the story:

"Sir Augustus had been commanded to come to Windsor and give a performance of 'Carmen' before the Queen. That Mme. Calvé should play the name part was also specified. Royal command performances mean more glory and honor to managers than they do actual financial profit, and Sir Augustus Harris was naturally somewhat anxious to economize upon his big salaries. He knew quite well that it would never do to tell Mme. Calvé that the court had stipulated for her appearance, because he was shrewd enough to perceive that with that piece of information in her possession Mme. Calvé would not consent to reduce her terms one penny, and it was at a reduction of terms that Sir Augustus Harris was aiming."

"He confided to Mme. Calvé the fact that a performance of 'Carmen' had been 'commanded.'"

"And I wonder," said Sir Augustus, 'whom I can persuade to sing Carmen. I thought—Delna—'

"Why Delna?" said the prima donna. "Why not Calvé?"

"Mme. Calvé would be ideal," said Sir Augustus, 'but she is far too expensive. Mme. Delna would sing for nothing.'"

"I am the person," said Mme. Calvé, 'to sing the rôle of Carmen before the Queen of England, and when two queens meet there should not be any question of money.'"

"She sang for nothing, and Sir Augustus Harris owed it to his own cleverness that he did not lose on the performance."

An operagoer who walked into the Hotel de l'Europe at Heidelberg not long ago almost fainted when Giulio Gatti-Casazza bowed politely and ushered him to his seat at the table. Closer inspection, however, proved that it was only an "ober," who bore a wonderful resemblance to the silent impresario.

The People's Choral Union, both elementary and advanced choruses, of Toronto, H. M. Fletcher, director, will organize for the season at Guild Hall on September 20. An advantageous feature is that any person over eighteen is eligible to membership, no voice test or previous knowledge being required.

Selma Meyrowitz, conductor of the Dantzic Municipal Opera, who attracted a great deal of attention in Berlin last Spring with his orchestral concerts, has been engaged for the Berlin Komische Oper, succeeding Egisto Tango, who comes to the Metropolitan.

Arthur J. HUBBARD VOCAL INSTRUCTION
ASSISTANTS
Madame HUBBARD and Frederick J. LAMB
159 A TREMONT STREET BOSTON, MASS.

M. E. AVIS BLIVEN CHARBONNEL 10 WASHINGTON HALL TRINITY COURT BOSTON
PIANIST AND TEACHER (Baldwin Piano Used)
EN TOUR FALL 1907, MME. SEMBRICH—SOLOIST KNEISEL QUARTET

MISS MARY INGRAHAM PIANIST and TEACHER
LANG STUDIOS
6 Newbury St., - - Boston

M. R. S. CLARA TIPPETT THE ART OF SINGING
312 Pierce Bldg., Boston, Mass.

Bertha Wesselhoeft Swift SUPERVISOR - LEADER OF SINGING
Children's Concerts a Specialty.
Terms made for societies, clubs or private houses. Address, Trinity Court, Boston.

BOSTON SCHOOL OF GRAND OPERA (Howe-Fabri Studios)
Prof. G. Lo. G. Fabri Mme. Emma Howe-Fabri
Pierce Bldg., Copley Sq., Boston, Mass.

STEPHEN TOWNSEND BARYTONE SOLOIST and
TEACHER of SINGING
6 NEWBURY STREET BOSTON

Miss Jessie DAVIS PIANISTE and TEACHER
STUDIO: 289 Newbury Street, BOSTON
The Mason & Hamlin Piano

HELEN ALLEN HUNT CONTRALTO SOLOIST and TEACHER
Instructor in singing, Bradford Academy, Haverhill, Mass.
Soloist BOSTON SYMPHONY ORCHESTRA Season 1907-08 Studio, 514 Pierce Bldg., Boston

Mme. Caroline Gardner Clarke-Bartlett WINBURN B. ADAMS Assistant Studio: 509 Pierce Building, Boston MRS. CORA E. BAILEY Repetiteur & Accompanist

CUSHING CHILD Contralto Soloist, Teaching.
Lang Studios
6 Newbury St., Boston, Mass.

EARL CARTWRIGHT

KATHERINE RICKER CONTRALTO
Concert, Oratorio and Recital
Studio, Trinity Court, Boston.
Telephone, Back Bay, 4030.

CHILD GARDEN MUSIC SCHOOL
Normal Classes at Studio beginning in November, February and July. Correspondence Lessons during entire season. Send for catalogue.

MISS JOSEPHINE A. JONES 505 Huntington Chambers Boston, Mass.

Miss Anna MILLER WOOD

JOSEPHINE KNIGHT Personal Address, 4 Haviland St., Boston

JOHN HERMANN LOUD CONCERT ORGANIST and TEACHER
FELLOW AMERICAN GUILD OF ORGANISTS
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON
Address 134 Oakleigh Road, Newton, Mass.
Telephone, 798-4 Newton, North

ANTHONY PIANIST
Address HENRY L. MASON,
492 Boylston Street
Mason & Hamlin Piano

THE GUCKENBERGER SCHOOL OF MUSIC Mrs. MARGARET GERRY GUCKENBERGER
PIANO, VOICE, ALL ORCHESTRAL INSTRUMENTS. THEORY, HARMONY, COMPOSITION
B. GUCKENBERGER, Director, - - 30 HUNTINGTON AVENUE, BOSTON
CONCERT, RECITAL, ORATORIO

DE GUICHARD From the rudiments of
Tone placing to artistic
finishing for Concert,
Oratorio and Opera.
Director of the Boston School of Singing
Huntington Chambers, Boston, Mass.
(Write for Pamphlet "On the
Choice of a Teacher").

HELEN REYNOLDS TRIO HELEN REYNOLDS : : : Violin
KATHERINE HALLIDAY, Violoncello
MARGARET GORHAM, : : : Piano
Maangement. . J. E. Francke, New York Personal Address - Trinity Court, BOSTON

FRANKLIN L. WHYTE VOICE CULTURE AND
REPERTOIRE
384 A. BOYLSTON STREET
BOSTON, MASS.

FREDERICK W. WODELL Conductor People's Choral Union 400 voices, 1908-9
Crusaders, Messe Solenne, Hymn of Praise
Open for engagement as Conductor of Clubs and Oratorio
Societies. Teacher of Singing.
Pierce Bldg., Copley Sq., BOSTON

TEACHER OF SINGING LANG STUDIOS, 6 NEWBURY ST., BOSTON
BARITONE
CONCERT, RECITAL AND ORATORIO

FRANK E. MORSE TEACHING Singers How to Sing
AND ASSISTANTS Teachers How to Teach
Studios: Steinert Hall, Boston

Mezzo-Contralto, Soloist and Teacher
Soloist: Boston Symphony Orchestra
Theodore Thomas Orchestra
Kneisel Quartet, etc.,
Studio: Pierce Bldg., Copley Square, BOSTON

SOPRANO SOLOIST
Boston Festival Orchestra 1906-7
Management, G. W. Stewart
120 TREMONT ST., BOSTON

RICHARD PLATT PIANIST AND TEACHER
STEINERT HALL, BOSTON
New York Studio, 10 West 42d Street

American Contralto Resigns From the Royal Opera Co. in Vienna

Mme. Charles Cahier, Indianapolis Singer Who Has Won Fame Abroad, Will Make Concert Tours, Although Opera Directors Are Negotiating to Retain Her—Is Coming to America Next January After Long Absence.

VIENNA, Aug. 20.—One of the most popular members of the Vienna Court Opera is Mme. Charles Cahier, of Indianapolis, who holds the position of first contralto in the institution. Management and public alike are regretting the fact that Mme. Cahier has tendered her resignation to the opera direction, to take place this September, and are hoping that some agreement may be reached whereby she can be induced to renew her engagement here. Negotiations to this end are at present under way, and, in addition to an increased salary, Mme. Cahier has been offered four to six months' leave of absence during the season. Up to date, however, nothing definite has been settled.

Mme. Cahier and her husband are spending the Summer on board their yacht *Orphée*, cruising along the Scandinavian coast, and at their villa on the Island of Hango, in the Skagerak, just outside of the Christiania Fjord. During the course of the Summer they have been guests at all the northern regattas. For the benefit of the fisher-folk on the island of Hango Mme. Cahier organized a fund this Summer, known as "Mme. Cahier's Fund for the Support of Widows and Children of Disabled Fishermen in Hango." For this charitable project she recently gave a concert, which resulted in the collection of a large sum of money. The audience came in a large part by special steamers from all the neighboring towns.

Mme. Cahier is enormously popular in Norway, and when she gives concerts during the Winter season in Christiania the hall is invariably sold out weeks before her arrival in the city.

Last year she and Mr. Cahier drove, in costume, through the streets of Christiania and sang for the benefit of the charitable institution, "Das Kind." In the evening the committee counted up several thousand crowns which had been collected in great leaden pots as a result of the efforts of Mme. Cahier and her husband. Later the King and Queen thanked them both personally at a dinner at the American Embassy for the great help they had given in aid of the poor children.

On August 23 Mme. Cahier will return to Vienna in order to finish out her present contract at the Court Opera, which expires September 15. After this, a long concert and opera tour through the German cities and through Scandinavia is planned, and in November she will again be in Vienna for two concert engagements. Then will come another tour through Galicia, Poland and the East, and afterward further appearances in Vienna, Paris and Madrid.



Mme. Charles Cahier in "Dalila," One of Her Best Roles

She sings in the last named city as the result of an invitation from the Queen of Spain. Her last appearances in Europe before leaving for America next January will be in Brussels and London. Should negotiations for her re-engagement at the Vienna Court Opera reach a successful conclusion, this series of tours will, of course, have to be curtailed. The direction of the opera is making every effort to retain Mme. Cahier, as there are certain rôles in the repertoire of the opera house for which they would have no adequate substitute in case of her leaving Vienna.

Mme. Cahier is one of the few artists who sings her entire repertoire (consisting of the principal contralto rôles in operatic literature) in German, French and Italian; besides, being an American, the singing of the rôles in English offers no difficulties.

A picture of Mme. Cahier as *Dalila*, in Saint-Saëns's "Samson and Dalila," calls to mind the splendid performance of nearly a year ago at the Vienna Court Opera, when M. Dalmorès appeared in the rôle of *Samson*. It was an evening that will not soon be forgotten among Vienna opera-goers. Mme. Cahier's *Dalila* is a masterpiece, vocally and in every other way.

In January Mme. Cahier and her husband will visit America. This will be the first visit of the artist to her native land in six years, and she naturally looks forward with pleasant anticipations to the meeting with her family again in Indianapolis. During the time that she is in America she will be heard in concert in New York and Indianapolis, and possibly elsewhere. E. H.

DISCOVER WAGNER MEMENTO

Theater Bill Shows How He Advertised for His Own Benefit Performance

A theater bill has recently been discovered which was issued by Richard Wagner in the days when he was the leader of the orchestra at the Riga Theater, and in that capacity had the right to a benefit performance. It reads:

"Sunday, Dec. 11, 1837, will be performed for the benefit of the undersigned, for the first time, 'Norma,' grand romantic opera, in two acts, by Bellini.

"The undersigned believes that he cannot prove his veneration for the dilettante public of this town better than by choosing this opera for the benefit accorded him in recognition of his efforts to encourage and improve the youthful musical talents belonging to the theater of this town. Among all Bellini's creations 'Norma' is the one that unites with the richest harvest of melodies the most intimate spirit and profoundest truth. Even the stoutest adversaries of the neo-Italian school have recognized with justice that this composition, which speaks to the heart, gives proof of mental effort and sacrifices nothing to modern platitudes.

"As everything has been done as regards rehearsals and the mounting of this work, I can venture humbly to invite the public which loves the theater, and I do so with the joyful hope that my efforts to fulfill as far as possible the duties of my position will find kindly and sympathetic approbation. Richard Wagner, Kapellmeister. "Riga, December 8, 1837."

Count Paganini, of Parma, has offered to sell his collection of mementoes of the great violinist Paganini to the Italian Government, but the offer has been declined, as the price demanded is considered exorbitant.

Leoncavallo's new opera, "Maïa," will have its *première* at the Antwerp Royal Opera this Fall.

AMERICAN PIANISTS RETURN TO VIENNA

Nathan Fryer and Ethel Altemus Visit Old Friends—Conservatory Examinations

VIENNA, Aug. 20.—Nathan Fryer, pianist, of New York, reached Vienna recently in the course of his European trip this Summer, and spent several pleasant days with his erstwhile master, Leschetizky.

Ethel Altemus, the young American pianist, who toured last season in America with Glenn Hall, tenor, recently spent two months in Vienna, going from here for a driving trip through the Dolomites with her mother. They are at present in Venice, and will spend the latter part of the Summer in Switzerland.

Announcements are already out for the opening of the first full season of the new Master Schools for Piano and Violin at the Vienna Conservatory, under the leadership of those two famous pedagogs, Leopold Godowsky and Ottokar Sevcik. Registration must be made between the first and tenth of September, after which the pruning-out examinations will be held. The school year begins September 15.

The permanent settlement of Godowsky and Sevcik in Vienna will mean a decided increase in the American musical colony here, which is at present confined largely to the Leschetizky circle.

As both Godowsky and Sevcik are to teach privately in Vienna, in addition to their duties at the Conservatory, there will no doubt be a general exodus of the former pupils of the two masters from Berlin and Prague to the Austrian capital.

Karl Goldmark, the eminent composer, is spending his Summer at Gmunden, in the Salzkammergut. Rumor has it that he is busy with a new opera to a text by the Hungarian dramatic writer, Emmerich Mádath, entitled, "Die Tragödie des Menschen." E. H.

Christine Miller, Worcester Festival Soloist, Returns from Europe

Christine Miller has returned from her European trip which included a short tour through Belgium and the Rhine Valley. Miss Miller opens her season on the 29th of September at Worcester, Mass., where she has been engaged as one of the festival soloists. The popularity of this Pittsburg contralto is shown in the many important engagements already booked; these include, among others, Cleveland, Oberlin, Chicago, Evanston, Milwaukee and Minneapolis. On her return from Worcester Miss Miller will give a recital in Pittsburg.

THE ADAMOWSKI || SZUMOWSKA

TRIO
Mme. Szumowska, Mr. T. Adamowski, Mr. J. Adamowski
Management, W. S. BIGELOW, Jr. Telephone: 6124 Main 88 BROAD STREET, BOSTON
The Mason & Hamlin Piano Used Exclusively

EDITH THOMPSON The American Pianiste
Mason & Hamlin Piano Used
MANAGEMENT: W. S. BIGELOW, Jr. BOSTON

MISS JANET DUFF Noted English Contralto
Management: W. S. BIGELOW, Jr. BOSTON

Emma Buttrick NOYES SOPRANO
Management, W. S. BIGELOW, Jr., BOSTON

MONA HOLESKO DANISH SOPRANO
FIRST AMERICAN TOUR
Management: W. S. BIGELOW, JR., BOSTON

MISS EDITH CASTLE CONTRALTO SOLOIST
SYMPHONY CHAMBERS
246 Huntington Ave., Boston, Mass

FREDERICK BLAIR VIOLONCELLIST
Studio, BURTON HALL, NEMENWAY STREET
BOX 2000, BOSTON



BOSTON'S
EMINENT
BASSO

RALPH OSBORNE

DIRECTION
J. E. FRANCKE
24 W. 31st STREET, NEW YORK
Phone, 3778 Mad. Sq.

FOX-BUONAMICI SCHOOL OF PIANOFORTE PLAYING
FELIX FOX } Directors
CARLO BUONAMICI }
STEINERT HALL, BOSTON Second Year Begins September 20, 1909
Office Open for Registration September 9

CHAS. B. STEVENS Teacher of SINGING
Miss H. C. Westcott, Ass't
Steinert Hall, Boston

MISS HARRIET S. WHITTIER Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth, New Hampshire, Monday

Mrs. Robert N. LISTER SOPRANO SOLOIST
Studio: Symphony Chambers, Boston, Mass.

CZERWONKY Violin Virtuoso
TEACHING
Steinert Hall, Boston

WILLARD FLINT BASS Soloist with Handel & Haydn Society five times
160 BOYLSTON ST. BOSTON



THE MUSICAL AMERICA COMPANY
PUBLISHERS

Published Every Saturday at
505 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY
John C. Freund, President, address 505 Fifth Ave., New York
Milton Weil, Treasurer, address 505 Fifth Ave., New York
Leopold Levy, Secretary address 505 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
Manager
Room 1001
120 Boylston Street
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
RENE DEVRIES
Chicago Musical College
Building
246-249 Michigan Ave.

MILTON WEIL - Business Manager
JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS

For One Year (including Postage) . \$2.00
Canada (including Postage) . . . 3.00
Foreign (including Postage) . . . 3.00
Single Copies10

Telephones: 820-821-822 Murray Hill.
(Private Branch Exchange Connecting all Departments)
Cable Address "MUAMER."

New York, Saturday, September 4, 1909

Oscar G. Sonneck's Article on the National Conservatory Idea

MUSICAL AMERICA takes pleasure in presenting to its readers this week a remarkably interesting discussion on a vitally important subject—the National or Governmental Conservatory idea, written by a man who is in a position to speak with authority. Oscar G. Sonneck, head of the music department of the Library of Congress, recently America's delegate to the International Musical Congress in Vienna, and recognized everywhere as a scholar of the highest attainments in matters affecting the musical development of the United States, has prepared this article in a manner that, we believe, throws more illumination on the perplexing problem than any other printed discussion yet offered.

While Mr. Sonneck has set forth clearly both sides of the question, it will undoubtedly be felt by his readers that he has exposed the most significant phase of the subject in this summing up:

"A National Conservatory would signify the official recognition by the American people of music as an essential factor of national culture. Dignity would be added to the musical profession, the cause of respectable and meritorious private competitors would be strengthened and that of unsound institutions would be weakened. A still more important result for the musical welfare of our country would be that an outlet for the thousands of talented home-trained instrumentalists and vocalists would become imperative. Good symphony orchestras and chamber music organizations would spring up everywhere by sheer force of economic necessity."

Placing the Yoke on a Commendable Musical Enterprise

The great enterprise, the serious undertaking, always has its petty side, sometimes irritating, always semi-ridiculous. For ten years Tali Esen Morgan has conducted the music at Ocean Grove, and has in that time built up quite the largest Summer festival series of concerts in America. He maintains two choruses, an orchestra of sixty, a children's chorus of 1,500, and presents oratorios and concerts with the assistance of the greatest artists in America. And yet Mr. Morgan, the man who has practically put Ocean Grove on the map—as far as the great general public is concerned—is subject to little, petty, irritating annoyances.

For example: During the rendition of

the "Elijah" he was compelled to send to a nearby hall and request a "conversion" meeting that had already been running for two hours to refrain from singing what they call the "Glory Song," as an enlightened and musically educated minister puts it, "a bit of doggerel set to a banal tune." The singing ceased, but one religious enthusiast remarked: "We are worshipping God here and you are worshipping the devil in your performance!" And yet they were singing the "Elijah"!

One good old deacon once informed Mr. Morgan that Mme. Nordica could not be engaged for a concert because she had attended a bull fight. He was pacified only by the statement that she was the daughter of a Methodist minister, and had made her first public appearance at a camp-meeting.

At his recent recital David Bispham took a bottle of Apollinaris water on the stage with him because the length of a certain number required him to remain there some time. A staunch old religious enthusiast, of the gentler sex, kept the audience in an uproar around the MUSICAL AMERICA representative during the whole evening by declaiming against the terrible example of drinking strong drink right on the stage!

Constant criticism is leveled against Mr. Morgan because of the dresses the soloists wear, and it seems from an unbiased viewpoint about the only suitable garb for a concert singer in Ocean Grove is a high-necked frock built on generous "Mother Hubbard" lines. But the critics of dress—mostly saintly old men—are never observed leaving the auditorium or looking the other way when the "questionable" frocks are worn!

All these petty details, and a thousand others, are brought to Mr. Morgan's attention, either verbally or by means of anonymous letters, of which he receives many each week, until it would seem that he would be tempted to kick over the traces and build an auditorium in Asbury Park. It is understood that he has the backing, and it is only a question of time until the Ocean Grove fanatics drive him to a course that will spell ruin for the musical end of that resort.

A Perplexing Dilemma

In an interview published in MUSICAL AMERICA of August 14, Modest Altschuler said: "A disadvantageous point in America is the absence of friendship among the composers. Music needs hospitality. The composers are too busy all day, and sometimes all evening, trying to gain teaching emoluments."

This is a statement of one of the knot-tiest problems in the development of creative American music. A young man with a talent for composition is sent abroad to study; but to study what, composition—or pedagogy? Naturally, the purpose in sending him abroad is to perfect him in his talent, to enable him to become a composer. He returns—and what happens? He has been educated to be a composer. But, except in isolated cases of popular song and light-opera writers, there is no such thing as a profession of composition. The traditional way for a serious composer to earn a living is to teach. He cannot afford to be anything less than a successful teacher.

That means that he must have a fine studio in a central location. Without this he has no caste. But to support such a studio he must teach every day, and compete fiercely to get every pupil that he can, talented or otherwise. He is successful, but the price he pays for success is the death of his creative art, his spirit, and his hope. His friends applaud, and respect him because he earns money and has so fine a studio. They do not see the tragedy of a youthful spirit trained through years of labor, and at great expense, to exercise its greatest talent, and then at the beginning of its prime prohibited from exercising that talent.

Mr. Altschuler does well to bring up this subject. The situation is more serious than is generally understood. In Russia, he says, lessons will begin about one o'clock.

It is understood that the composer is to teach some of the time, in order to support himself while doing creative work in the rest of his time. The American composer could not earn enough money in this way to support the kind of studio necessary to give him the proper standing. Also, unless people see him to be busy teaching all day—that is, successful—they are suspicious of him. The result of it all is death to creative art, the very work for which the man has been prepared, and which the country needs.

The way out of the dilemma is not easy. There is no simple way out that can be indicated. When the composers have suffered deeply enough from this situation they will perhaps unite their now separated powers and strive to find a way out. Solidarity alone will do it.

Intelligent Cooperation

No city, in its artistic upbuilding, faces a more difficult problem than the maintenance of a symphony orchestra. Music festivals are comparatively easy; they can be carried on a wave of passing enthusiasm. It is the substantial and enduring devotion to the art alone that supports a symphony orchestra.

A very large city may support several such orchestras. A city of moderate size is very fortunate if it is able to support one. It cannot do so if it is divided against itself.

Judging from the best obtainable reports, Atlanta, Ga., has arrived at the point where the maintenance of a symphony orchestra is possible, so far as the size and culture of the city is concerned, but is taking the one course best calculated to destroy all hopes of having such an orchestra.

Of the two simultaneous and independent plans for the establishment of an orchestra, one seems to have fallen to the ground. The prospective conductor, seeing the hopelessness of the situation, removed himself from it. There has apparently been no affiliation of the two factions; the blighting condition of separateness still exists. Not even the honor of participating in a forthcoming festival will be accorded the orchestral organization which one of the factions has actually launched. An outside orchestra is to be imported for the festival, and the conductor of the local orchestra will appear in the festival only as a chorus conductor. Recent events in a certain city of the South have shown us the disagreeable complications which can easily be brought about by such an arrangement.

What Atlanta is supposed to want is a permanent symphony orchestra, an organization worthy the city's artistic life. The fact that apathetic or antagonistic factions prevent its getting one goes far to show that the city cares more for the maintenance of factions than for the maintenance of art. As long as this is the case the city will have all the factions it wants, but it will not have a genuine symphony orchestra.

Intelligent co-operation is the watchword of the day. Intelligent co-operation will accomplish anything within reason. A community which does not realize this fact and act upon it is still behind the spirit of the times.

Should Be in the Hands of Every Musician

St. Louis, Aug. 25, 1909.

To the Editor of MUSICAL AMERICA:
I am sending you my subscription for a year to your delightful weekly paper, a copy of which I have only seen recently. I congratulate you on your work in this direction, and trust you will have abundant success in your undertaking. Such a work as this should be in the hands of every musician, and I shall do all I can personally to recommend it to my friends.

Yours very sincerely,
WILLIAM M. JENKINS.

"It seems to me that I have seen you before."
"You have, my lord. I used to give your daughter singing lessons."
"Twenty years!"—*Cassell's Saturday Journal.*

PERSONALITIES



Reinald Werrenrath and Frank Ormsby,
Snapped at the Recent Albany
Musical Festival

Two prominent concert artists, who have sung together frequently during the past season are shown in the accompanying snap-shot. Reinald Werrenrath, the baritone, is on the spectator's left and Frank Croxton, the tenor, on the right. The photograph was taken at the entrance of Harmanus Bleeker Hall in Albany, N. Y.

Paur—MUSICAL AMERICA has just received a souvenir card from Emil Paur, director of the Pittsburgh Orchestra, who has been resting at Mürren, Switzerland.

Jones—W. Spencer Jones, of the well-known firm of concert managers, has been collecting a coat of tan and a well-deserved rest simultaneously at Asbury Park, New Jersey, during the month of August, preparatory to making his long Westward trip, which starts in September.

Russell—"At the root of the 'Star System' there are three very inferior traits of human nature—snobbishness, superficiality and preference for foreign importation," says Henry Russell, director of the new Boston Opera House.

Scott—The young Philadelphia basso, Henri Scott, will have the honor of being the first Philadelphian to appear in a leading rôle at the opera house in that city when Oscar Hammerstein's forces open the season in November.

Stock—Frederick A. Stock, conductor of the Thomas Orchestra, though remaining very little over a month in Europe, will visit twelve cities in search of interesting and novel compositions for the orchestra during the coming season. He will return to Chicago the latter part of September.

Swartz—Among the young American singers who will be members of the new Boston Opera Company is Jessica Swartz, a native of Albany and a graduate of the New England Conservatory of Music.

Buhl—Hazel Buhl is the latest American singer to make a reputation abroad. An operatic soprano of the best calibre, her voice is promised to create a sensation when she is heard in Boston this Winter. This time it is Detroit that is the singer's birthplace, and she numbers in her family pedigree a long list of ancestors who helped to make American history.

Delna—Marie Delna, who sings at the Metropolitan next season, was a waitress in an inn kept by her father at Meudon, near Paris, when her voice attracted the attention of an artist who was spending the Summer at the inn. He interested influential musical friends in the young girl. She made her début in "The Trojans" at the Opéra Comique after only two years' study, and since then she has had uninterrupted success.

Richter—Dr. Hans Richter, the eminent German conductor, has been in turn a singer, violinist, pianist and organist; indeed, he has a practical knowledge of every single instrument in the orchestra, and thus is not only able to tell any one of the members of his orchestra how this or that passage should be played, but also to take the instrument from his hands and play it himself.

WHEN SEMBRICH WROTE "FIASCO" IN HER DIARY

It Was After a Memorable Performance in Barcelona, and a Baritone Caused All the Trouble

Mme. Marcella Sembrich has a book in which she has recorded every performance she has given on the operatic stage. Over the date of one entry there stands written, in heavy, black letters, the word "Fiasco." That unusual description of an incident in a career so triumphant as the prima donna's always causes a demand for an explanation.

Mme. Sembrich had closed an engagement in Madrid, and had gone to sing for the first time in Barcelona, which possesses a very exacting and somewhat uproarious operatic public. More than once an outbreak during a performance has driven a singer from the stage. Mme. Sembrich made a triumphant debut in "La Traviata," and was next to appear in "Lucia di Lammermoor." Singing with her was a new baritone, one who never before had faced a Barcelonan audience. He began badly, and as the opera progressed his nervousness increased until it was all but impossible for him to sing. Although the

audience received Mme. Sembrich with cordiality, it was manifestly hostile to the baritone, and the uproar became so great that the prima donna was greatly upset, so much so that she threatened to leave the stage.

During the first scene of the second act she and the luckless baritone had their first scene together. He sang his share of their duet in a manner that awakened a storm of noisy disapproval. The audience hissed and shouted. Without a second's hesitation Mme. Sembrich left the stage, went to her dressing room and prepared to return to her hotel.

"The public has no more right to be rude than an individual," she told the distracted manager, who besought her to continue the performance. "If it cannot remember the respect due a lady it cannot expect me to sing."

She donned her wraps and left the opera house. The next morning she returned to Madrid and wrote in her journal "Fiasco" in the blackest letters possible.

Mme. Sembrich's farewell concert tour of America promises to be quite the most important musical event of next season. That the entire season will be required to fill all the engagements which will be included in the tour is now certain.

WOMEN COMPOSERS OF AMERICA—14

Mme. Helen Hopekirk, of Boston, Who Has Written Ambitiously in the Larger Forms of Music

By Stella Reid Crothers

[EDITOR'S NOTE.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

Known for many years as one of the most brilliant pianists on the concert stage. Mme. Helen Hopekirk, of Boston, has an equally great reputation as a composer.

Though born in Edinburgh, she has lived so long in America that this country naturally claims her as one of its foremost musicians. Her music training was begun in her home city, then completed with German thoroughness at Leipsic and Vienna. After a successful debut at the Gewandhaus as a concert pianist, she made a tour of Great Britain and America, but a desire for further development prompted her to withdraw for a time from public work and place herself under the guidance of Theodor Leschetizky.

Mme. Hopekirk began to write songs when quite a child, and long before she had any idea of harmony or the art of composing. While a student in Leipsic studying counterpoint she composed a few melodies, but, as she herself says, in a very desultory way, being too much engrossed with piano playing to concentrate on anything else.

Her first really serious effort at composition was in Vienna, when a great impulse to write came over her. Upon showing the result to Leschetizky, he at once spoke to Carl Mawratil, the master of Schütt, about her, with the result that the same week she commenced work with the latter master. At the conclusion of her stay in Vienna Mme. Hopekirk went to Paris, where she studied orchestration under Richard Mandl, and since that time she has been constantly writing.

Soon after locating in Boston she found an increasing number of pupils asking for her assistance, and now finds the work so engrossing that she has not played in public to any extent since 1907, and there is every likelihood that her work in future will be concentrated on teaching and composition.



MME. HELEN HOPEKIRK

Her Concerto for pianoforte and orchestra, as also her Concertstück, has been played by the Boston Symphony and other large orchestras. Mme. Hopekirk playing with the Scottish orchestra as well as with the famous Boston organization. The Kneisel Quartet also includes one of her Sonatas in its program.

Two very interesting sets of poems by Fiona Macleod, which Mme. Hopekirk has given a musical setting, have proved unusually delightful, as have her latest compositions for the piano, "Memories of Iona" and "Sundown."

But it is probable that aside from her international reputation as a remarkable pianist, it is as editor of Seventy Scottish Songs that she is best known to the general public.

The strong love of country and things racial, so deeply rooted in the hearts of the Scottish people, has found frequent expression in Mme. Hopekirk's songs composed to verses by her own country's poets, and she was able to bring to her task of selecting and editing the now famous Seventy Scottish Songs, both splendid musicianship and the results of careful and wide research for which she commanded exceptional opportunities of consulting rare manuscripts, and also obtaining from the people themselves quaint traditional melodies.

Mme. Hopekirk and her husband, William Wilson, have spent the present Summer in Austria.

FROM "MUSICAL AMERICA" READERS

Gustav L. Becker Suggests Remedies for the "Slovenliness" About Which Mr. Kneisel Spoke in His Interview

NEW YORK CITY, Aug. 22, 1909.

To the Editor of MUSICAL AMERICA:

My attention was called to your recent interview with Franz Kneisel by Joseph Henius. As is often the case, such impromptu utterances "over rolls and coffee" are apt to arouse discussion among those given to seeing the other side of a question.

But I agree so thoroughly with the most of Mr. Kneisel's opinions that I feel prompted to say a great deal in corroboration before I begin to consider any points of difference. I, too, deplore our native simplicity in matters of art, due partly to our great haste, impatience with detail, unwarranted self-confidence and also a lack of sincerity and devotion in the pursuit of high ideals in art.

This, of course, applies to the average person, not to the notable exceptions, of whom we may well be proud.

In years gone by our excuse for lack of musical culture was that we were as yet too young a nation, made up to the greater extent of unsuccessful or dissatisfied emigrants who here found full "liberty" to struggle with unsettled, primitive, raw and undeveloped conditions of life. Now we have so rapidly grown in our resources of wealth and general equipment of facilities, comforts and luxuries that if we only wanted to we, the wealthy part of us, could well afford to relieve a sufficient number of deserving and capable, by nature gifted and qualified, persons from the drudgery and worry of earning a livelihood—or at least the greater part of it—so that they might thus have the "repose" of mind to devote themselves with unhampered zeal to the pursuit of their highest art ideals.

It might take a musician several years to complete some great work of art, but how can he ever hope to finish it if he has to toil and vex himself for eight or nine hours each day, giving lessons to such unsatisfactory pupils as Mr. Kneisel speaks of, whose other duties and distractions allow hardly any time for developing in practice what was imparted during the lessons?

The thing to do, then, would be to convince these many millionaires—and our one billionaire also—that what we sorely need is a whole series of sufficiently endowed, well managed and fully equipped schools of art for music, painting, sculpture, architecture, drama and music combined in opera. To every 50,000 of population there ought to be at least one such model school for fostering and developing the human soul-heart-and-mind refining art instincts.

We are so intensely commercial that we are allowing our souls to be bartered to the devil to satisfy our selfish greed for wealth and power. We do not realize in our shortsightedness that we are becoming paupers in the spiritual realm while we are amassing gold or acquiring what it will buy. We wish to be "entertained and edified," but forget that we are daily making ourselves more and more inaccessible to the higher, finer, nobler, purer uplifting influences—the real soul-nourishment—by the preponderating interest and attention we are bestowing upon the trivial, the flippant, ludicrous, barbarous and boisterous, vulgar, shallow, crude, flamboyant or farcical in art. The attraction mere animal tricks have for us, our susceptibility to low suggestion, insinuations; the gloating or glee we indulge in over some one's serious discomfiture, through somebody else's much admired yet unscrupulous "smartness"—the morbid attraction to sensational criminal cases, to the weird and distorted cartoons in the papers (especially the yellow ones); the penny-in-the-slot, brutal kinetoscope boxing-match pictures—also many other demoralizing shows for a penny or a nickel accessible to any one, even young children, making vivid to their eyes and ears happenings and conditions of which

even the very knowledge of existence should, to them at least, be kept suppressed.

Then our street noises! And the worry about one's safety with all the dangerous, reckless devices worked by gasoline, electricity, gas, dynamite—! How can we cultivate "repose," how can we become serene, refined, filled with high and beautiful ideals? There is one way to offset this all, and that is to become a Christian Scientist and simply deny all these mundane, material influences—or to start right in now, before we have gone too far in our mad, downward career, and try to devote more time, thought and effort in the direction of the unselfish and the ideal. A mere intention or resolution to do this is not sufficient. We must perseveringly and systematically develop our minds and souls by culture of the right kind; we need and want the very best possible guides, teachers and models, and we should not restrict these to just the minority, who have money enough to pay for them, but we must let these refining influences become accessible to every one to a sufficient degree to at least mold their lives somewhat for the better, and we should give them to the full extent of every requirement to those who show undoubted talent or gift of mind for high development.

Every great artist, great composer, great actor, great singer, great poet, may raise the ideal or standard of living for thousands of human beings through the influence of his inspiration and power. We need especially the potent influence of the living, thrilling and throbbing art of music to arouse our human souls from the lethargy caused by the daily routine acts of selfishness.

Music of the right kind can make us relax our inner tension of greed for gain or fear of losing what was gained after so much struggle and hard-heartedness; it will for a time, at least, make us forget the plans and schemes which we were turning over in our brains, for the shrewd advantage we intended to take of this or that opportunity on the morrow. It will let us feel again a little nearer to God and Nature. Maybe we will be a little more frank, generous and amiable as a result of realizing more of our true, better selves. I do not agree with Mr. Kneisel that "rest" or "repose" is the chief end of art pursuit any more than relaxation of the muscles is the end sought for in climbing to the top of a mountain. In either case the attainment of some point of eminence or success affords a much relished opportunity for temporary relaxation. But the aspiring part of art is never ended in any one human experience.

I suppose Mr. Kneisel believes in a "Nirvana," but I believe in the joy of activity, though of course not an "aimless" one. As I approach a point originally aimed at I see how far that is away from some still higher and more ideal aim, and I begin to make my plans and gather my strength of purpose for striving so much further. But maybe I have misunderstood his meaning in this regard. I think maybe he means mental equilibrium or self-control, which, with self-confidence or "knowledge of one's own powers and possibilities," may be perfectly compatible with an unceasing striving for higher and better attainments, while appreciating all that is accomplished on the way at its true worth, yet never being fully "self-satisfied."

That is one of the very causes for our "slovenliness," as Mr. Kneisel calls it, that we have the relaxation of the mind as an aim in art, and also that we too easily or too soon reach the point in our endeavors in art production that seems to us "self-complete and satisfying." Of course, this is attributable to the lack of high ideals and standards, as well as to the undeveloped condition of such "faculties" of the mind as would otherwise unerringly and quasi-instinctively let us feel that we were as yet far from the point of perfection.

[Continued on next page]

M^TERESA CARRENO WILL USE EXCLUSIVELY
THE EVERETT PIANO
TOUR OF AMERICA 1909-10
THE JOHN CHURCH CO., 37 WEST 32d STREET - - - NEW YORK

BISPHAM

SEASON 1909-10
MANAGEMENT:
LOUDON CHARLTON, Carnegie Hall, New York

THEODORE HABELMANN
SCHOOL OF OPERA (Seventh Season)

Formerly Stage Director of the Metropolitan Opera House, New York
909 WEST END AVENUE
Phone 7030 River. NEW YORK, N.Y.



CLARA de RIGAUDO

THE ART OF SINGING
Voice Placing to Repertory

Madame Langendorf, the great contralto of the Metropolitan Opera, New York, and the Royal Opera of Berlin and Vienna, says:

May 1st, 1908.
I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Rigaudo uses in her lessons. [Translation.]

Concert and Recital Engagements Accepted
THE LINLAUGH 2047 Broadway, Bet. 100th and 101st Sts.
Telephone, 1125 Riverside, NEW YORK

C O N T R A L T O	H E	C O N T R A L T O
	W A L D O	
	E	
	N	

Management: Room 834, Carnegie Hall
PERSONAL ADDRESS: 204 W. 94th St., NEW YORK

LATEST COMPOSITIONS OF
Carrie Jacobs Bond
"The Dark Lament," "His Lullaby," being sung by
Mme. Schumann-Heink.
"Love and Sorrow," being sung by David Bispham.
"Doan' Yo' Lis'n," being sung by Sibyl Sammis.
ON SALE AT ALL MUSIC SHOPS.
Address: 5535 Drexel Ave., CHICAGO

BACHNER

PIANIST

Address HENRY L. MASON
492 Boylston St. (Mason & Hamlin Piano) BOSTON

FISK TEACHERS' AGENCY
Furnishes ORGANISTS, CHURCH SINGERS,
and TEACHERS. Also Artists for Oratorio,
Festival, Opera, Lyceum and Recital in Solo, Quartet
and Chorus.
Suite 836-839 Fine Arts Building, Chicago
Telephone, Harrison, 5463
Mrs. Kate Jordan Hewett, Mgr. Music Dept.

BUELL

Concerts Recitals Musicales

Address: 210 McCall St., Waukesha, Wis.

ERNEST CARTER

Composer-Director

Formerly Lecturer on Music at Princeton University
The Alpine, 55 West 33d Street
Tel. 6120-38th St. NEW YORK

Eleanor McLellan
TEACHER OF SINGING
Atelier Building, 33 W. 67th St., New York
Phone, 4225 Col.

Prominent Pupils Now Studying—Daniel Beddoe,
Tenor; Tom Daniel, Bass; Edward Strong, Tenor;
Beatrice Fine, Soprano; Charles Kitchell, Tenor; An-
toinette Harding, Contralto; Grace Munson, Contralto;
Suzanne Harvard, Soprano; Wm. Weild, Bass;
George French, Contralto; Edwin Evans, Bass.

WM. BEARD

Bass-Baritone

RECITAL -:- CONCERT -:- ORATORIO
AUDITORIUM BLDG. (Phone, Harrison 1738), CHICAGO

SONGS COMPOSED AND PUBLISHED BY
JAMES G. MacDermid

FINE ARTS BUILDING, CHICAGO, ILL.
Ninety-First Psalm. For the Mountain Shall Depart.
Arise, Shine for the Light Is Come. In My Father's
House Are Many Mansions. Thou Will Keep Him In
Perfect Peace. "Charity." My Love Is Like the
Red, Red Rose. "Fulfillment." Love's Great Song.

Gottschalk Lyric School

A comprehensive, well-graded Musical Education.
Instrumental and Vocal, by Teachers exclusively
attached to the School. Catalog mailed.

KIMBALL HALL, CHICAGO, ILL.

FROM "MUSICAL AMERICA" READERS

[Continued from page 15]

Here comes a great need, namely, to devise means of developing the requisite faculties—those of discriminating perception, of symmetry and comparison, judgment of values, imagination, held in check, though, by a good, logical sense—a well-trained memory, stored with all the useful and desirable facts, and a good comprehension of the principles, and last, but not least, a full yet well-balanced quota of moral and emotional sensibilities.

Without these, or most of them, one cannot attain any notable success as an artist, especially in the musical field. But while one is young any faculty that is but latently present may by special exercise and regular discipline be developed to quite an extent, as is proven by numerous experiences and tests.

To this end the preparatory grades of tuition should be more extensively occupied with this effort of establishing a harmonious development of all the requisite faculties of mind. In music harmony, ear training, sight-singing and playing, ensemble playing—even if only four-hand duets at one piano and an occasional accompaniment of a song, practice in transposing, at sight as well as "by ear"; memorizing, analyzing, extemporizing, modulating off-hand—all this and an acquaintance with musical history and general musical literature are important for one to give attention to if he wants to be a real "musician."

Each of these studies has a special tendency to develop certain faculties, and the conscientious and observing teacher will soon discover which of these each pupil is most in need of. In most conservatories, where all these studies are supposed to be "on tap," the usual experience is that in the classes where all present have the same amount of help and instruction the bright ones, those who least need that particular branch of study, advance more rapidly, and those who are most in need of development fall back, become disinterested and discouraged, skip attendance as often as they can, or stay away altogether. What we need is a system of regulation of amount of work of each branch of study of each pupil according to that pupil's special needs. In which conservatory is this done, either here or abroad? I have yet to hear of such. If I could get some wealthy art connoisseur, who is now squandering thousands of dollars each year upon unworthy and misdirected bestowals, to just lend me \$10,000 for about five years I would show him and Mr. Kneisel or Frank Damrosch and others that the right kind of musical education can be made self-supporting ultimately, as soon as I could have trained a sufficient number of good teachers in the principles of teaching which make their work simple, direct and practical, and yet also scientific and fully adequate for attaining the highest ideal aims.

Yours truly, GUSTAV L. BECKER.

The Relations Between Public and Artist

GENEVA, ITALY, Aug. 15, 1909.
To the Editor of MUSICAL AMERICA:

There are certain things that the public has a right to demand from any one who appears on the boards in grand opera, and others that are no concern of the same dear public. These first are a voice, a good method and an artistic temperament; for these it pays, and pays well, and it has a right to criticize and find fault if the artists fall short of its demands, but it has no business with the private life of a singer. Be she, as Caesar's wife should have been, "above suspicion," or, like the woman of Samaria, with her numerous husbands; be she the devoted mother of from one to half a dozen children, or alone in her glory, that is her private affair, with which the public should have nothing to do.

From ancient times a man's house has been declared his castle, and the common law gives even to the "dame du pavé" the right to herself. If one wishes to be on terms of friendship with singers one has the same right to investigate their private character like that of any other individual, but between the artist and the great public all such investigations and revelations—often utterly false—are not only repugnant to all well-bred persons, but injurious to the status of the stage as well as to the public morals. Any catering to such vulgar and morbid curiosity, whether encouraged by the artist or manager, as an advertisement or not, should be frowned down by all thoughtful persons. What does the lover of music care if the prima donna's

pearls cost \$5 or \$5,000; if her dresses were bought in Paris or made in her own little room; if she has dined with Kings and Emperors or only at a cheap restaurant? Even the fact that she is beautiful, graceful and acts well is of secondary importance; to make more than an ephemeral success in this most exigent of arts one must be a singer first, last and always.

I see by the papers that Grassi, the tenor imported from Italy last year by the Metropolitan, has fulfilled my prophecy, and has found it advantageous to return to his native land and renew his studies for two years. It does seem rather hard on the long-suffering American public that they should not only have been obliged to listen to his callous performances, but also to furnish the money for his future studies.

There is much feeling in Italy at present over the fact that one firm owns the royalties on many of the most famous, and perhaps the most popular operas, and that often it is impossible for a manager to use said operas without complying with certain conditions imposed by this firm. The public idea seems to be that no one person or firm should have the control of what was intended for the public and belongs to all time.

The Scala seems to find difficulty in re-adjusting its affairs after its financial losses of last year. With an empty purse it is almost impossible to secure first-class singers for the coming season, and mediocre artists will not draw. In fact, the "Musical Trust" did not have a successful season along its lines all over Italy, and there is much curiosity expressed as to its next season. In this connection I may mention a meeting of the "Camorra" just held outside of Naples, when a new head, Arthur de Capone, was elected. This society, otherwise known as the "Black Hand," has its branches all over the world, and plays quite an important part in musical matters in Italy.

As some of your readers have doubted a certain statement about Germany which I saw in your columns, allow me to give my testimony. It is a well-known fact that in Germany a certain class of unfortunate women are obliged by law to have permits from the police to ply their nefarious calling. If they have any known employment they are not included in this class. As a consequence many of the theaters of Berlin have in their list of artists the names of many women who never appear upon the boards, but pay, and pay handsomely, for this privilege. For this reason, although there are many noble women on the stage there, the reputation of actresses and singers as a class is not as high as could be desired.

The American baritone, Juan Rice, who recently sailed for the United States, refused several grand opera "scrittura" offered him before leaving Italy, one especially important at Verona, as after spending several years in studying and singing successfully in Europe he preferred to return to his own country.

Another American who lately left for New York is Gerard Carbonara, who did good work at the Conservatory of Naples. He is a very good violinist, and, furthermore, has a number of interesting compositions. I believe he will stand a good chance if he tries for the grand opera prize at the Metropolitan, New York.

EMIL BRIDGES.

Appreciates Story of Convention

LITTLE FALLS, N. J., Aug. 23, 1909.
To the Editor of MUSICAL AMERICA:

In looking over with great interest the latest issue of your valuable and newsy paper, I wish to extend congratulations on the articles regarding the Organists' Convention at Ocean Grove.

I am a member of this uplifting association, and it is with great pleasure to state that it was through subscribing to MUSICAL AMERICA that I became acquainted with the National Association of Organists.

It may please you to know that I am endeavoring to induce my pupils to become subscribers to MUSICAL AMERICA.

When I became a resident of Little Falls, N. Y. (my former home and birthplace being Brooklyn, N. Y.), MUSICAL AMERICA was unknown to a great many people. Now I am glad to say that MUSICAL AMERICA holds a prominent position in the musical center here, at which place I wish to keep it and thus improve the field for whoever may succeed me.

Wishing you every success, and trusting that every musician or music lover enjoys your paper as I do, I remain
Very sincerely, WARREN M. YATES.

Fräulein

EVA WILCKE

Certified Teacher of
the German Language

DICTION A SPECIALTY

Teacher of Geraldine Farrar; Marcella Craft, of the Royal Opera House, Munich; Jennie Osborne Hannah, of the Stadt Theatre, Leipzig; George Hamlin and many other prominent artists.

Address: Neue Ansbacher Str. 14,
BERLIN, W., Germany.

Columbia University

EXTENSION TEACHING

Courses for Organists and Choirmasters

In conjunction with the regular courses of the Department of Music, Columbia University, special courses will be offered in 1909-10 in organ and choir training. The course for the general certificate covers: ORGAN (FELIX LAMOND); CHOIR TRAINING (boy voice and mixed choir) AND CHORAL CONDUCTING (WALTER-HENRY HALL); HARMONY AND COUNTERPOINT (F. E. WARD); GENERAL COURSES IN THE HISTORY OF MUSIC (DANIEL GREGORY MASON). Other courses in Musical Form, Composition, Orchestration (Professor RUBNER); Teaching of Music in Schools (Professor FARNSWORTH), etc., are open to qualified students. Five scholarships, \$300 each, may be awarded candidates for organist and choirmaster certificate, September 28th.

A circular will be sent on request. Address
THE DIRECTOR OF EXTENSION TEACHING
Columbia University, New York City

SHERWOOD Music School

Fine Arts Bldg.,
Chicago, Ill.

WM. H. SHERWOOD, Piano

ARTHUR BERESFORD, Vocal

Thoroughly Trained Assistants

WALTER KELLER

Organ, Harmony, Theory, Etc.

MR. WM. H. SHERWOOD AVAILABLE
for CONCERTS and LECTURE-RECITALS
Address ADA H. HOLMES, Sec'y.

Pupils will be accepted or prepared for the
Conservatory, etc., by

GEORGES d'ARNOLD

VIOLINIST. "Ysaye Method" Taught

62 RUE DE LA STATION, UCCLE (BRUXELLES), BELGIUM

Henry Eames

PIANIST and TEACHER

12 Rue Leonard di Vinci, PARIS

MAX I. FISCHEL

SOLO VIOLINIST AND TEACHER

T. S. LOVETTE

PIANIST AND TEACHER

610 Fine Arts Bldg., Chicago

EDGAR A. NELSON

PIANIST and ORGANIST

BUSH TEMPLE CONSERVATORY, CHICAGO

Residence Phone: Lake View 1776

Office Phone: North 1778

CAROLYN LOUISE

WILLARD

PIANIST

FINE ARTS BUILDING CHICAGO

ALEXANDER SASLAVSKY

VIOLINIST Concert Master N. Y. Symphony Orchestra

For Dates and Terms Address George Engles

Telephone, 1687 Columbus. CARNEGIE HALL

THE ONLY TEACHERS' AGENCY EXCLUSIVELY MUSICAL

Music Teachers for high grade POSITIONS

MUSIC TEACHERS' EXCHANGE

Suite 1014-1015 Steinway Hall, Chicago

E. A. STAVRUM, Manager

TENOR

Direction J. E. FRANCKE

24 West 2nd Street New York
Telephone, 393 Madison Square

THE CONSTANCE BALFOUR Concert Western Manager
Company H. L. BRITT
LINCOLN, NEB.

JOHN BLAND

BOSTON PIANIST IN BERLIN

Margaret Gorham, of Reynolds Trio,
Enjoys Sojourn Abroad



Margaret Gorham, a Gifted Young Boston Pianist, Who Is Traveling in Europe

BOSTON, Aug. 30.—Among the American musicians who are touring Europe this Summer is Margaret Gorham, pianist of the Helen Reynolds Trio of this city. She has been spending much time in Germany, particularly in Berlin, and writes that she has been having a most enjoyable trip. She will return the latter part of September to resume her public work and teaching. The trio have a number of engagements booked for the coming season, and they will play in Boston and other large Eastern cities.

The picture is one taken while Miss Gorham was in Berlin. D. L. L.

WITH DETROIT MUSICIANS

City's Suburbs Attract Local Artists and Teachers During Summer

DETROIT, MICH., Aug. 30.—Detroit musicians are nearly all spending their Summer around home. Detroit is so beautiful in the Summer and conditions so ideal that it is not to be wondered at. William Yunk, the violinist, is at his Summer home at Gratiot Beach, where he is resting up in anticipation of a heavy season.

The Detroit Philharmonic Club, which is under his direction, are going to give their usual number of concerts this coming season with assisting out-of-town artists.

Frederic L. Abel, the 'cellist, and director of the Michigan Conservatory of Music; his wife and Signor Bartolotta, the tenor, are going to Oshkosh, Wis., to attend the meeting of the International Lyceum Association, together with Mrs. Nellie Peck Saunders, the well-known reader.

Francis L. York, of the Detroit Conservatory, is summering in Canada, and Mrs. Norton, of that school, is at the St. Clair Flats.

Charles F. Morse, organist, of this city,

has been given charge of the music of the Church of Our Father, and he is now carefully selecting his quartet. It appears that the movement which began in the East to eliminate quartets in churches and install choirs has reached here, for several prominent churches are following suit. C. S.

DUNCAN'S TWO ENGAGEMENTS

Dancer Tells of Spiritual Aid Given by
E. Nevin and Mme. Wagner

Isadora Duncan, in a recent interview, tells of incidents in her career. In part she says:

"I was laughed at, discouraged and disheartened at first by this one and that, but will cherish, also, some precious encouragement which gave me confidence—two, notably, the remembrance of which will always be dear to me. In New York a great virtuoso composer, Ethelbert Nevin, was, they told me, indignant to learn that I danced to some of his most beautiful pieces, written for the piano. I then decided to go and dance for him. He was moved almost to tears.

"I saw movements similar to yours," he said, 'in composing the music to which you have danced, and I find in seeing you my first emotion of exaltation. Surely the same spirit descended upon us both!'

"At Bayreuth, where I danced in 'Tannhäuser,' Mme. Wagner gave me extreme pleasure. Among her husband's papers, she told me, she found a sheet containing instructions for movements conforming with the inspiration of my dance. The master, who, as we know, always saw the gestures of his creations in writing, had divined the postures with which the music naturally inspired me."

BIG SOUTHERN FESTIVAL

Soloists Assist in Monteagle (Tenn.)
Musical Events—Oratorio Well Sung

MONTEAGLE, TENN., Aug. 30.—The recent Musical Festival will be long remembered as one of the most brilliant and artistic performances ever given at this Southern Chautauqua.

A splendid program of two days, participated in by well-known soloists, an augmented orchestra and a chorus which had been in training for this event for five months, attracted music lovers throughout the South.

The soloists were Mrs. Colberta Millet, soprano; Jennie Price Jones, contralto; Walter Ernest, tenor, and Charles Washburn, baritone; Leon Miller, 'cellist, and Mrs. George Colyar and Daisy Sattain, pianists, rendered valuable assistance.

The principal event was the presentation of Handel's "Judas Maccabaeus," which was effectively sung.

Berlin shows an increasing tendency to cultivate the acquaintance of foreign light opera music. Ivan Caryll, the Anglicized French composer, has been commissioned to write a new operetta for the Metropole Theater, Berlin, where Gustav Kerker's "Upper Ten Thousand" has made a hit during the last few months.

It is said that in his new opera, "Sylvia and the Star," Richard Strauss will use an orchestra of moderate size, instead of indulging in "Elektra" and "Salomé" exaggerations.

DANISH SOPRANO AT MANAGER'S SEA-SHORE HOME



From Left to Right: Mr. and Mrs. W. S. Bigelow, Jr., Mona Holesco and Evelyn Beatrice Page

BOSTON, Aug. 30.—Mona Holesco, the Danish soprano, who is to make her first American tour during the coming season under the management of W. S. Bigelow, Jr., of this city, has been devoting some time this Summer to work on repertoire, and will be heard in a number of new and unusual compositions at her recitals and in concerts during the coming Winter. Although a very young woman, she has appeared with success in many of the large cities of Europe. She began her studies when she was five years old, and has developed an unusually beautiful voice.

The accompanying picture was taken by MUSICAL AMERICA's representative on the beach at Winthrop, Mass., where Miss Holesco and Evelyn Beatrice Page have been visiting Mr. and Mrs. Bigelow. Miss Page stands at the right in the picture, Miss Holesco next, and Mr. and Mrs. Bigelow at the left.

Miss Page recently returned from Europe, where she studied voice with d'Aubigne, formerly of the Metropolitan Opera Company, and piano with Pugno, the distinguished pianist. She has a contralto voice of much promise, and will be heard

in and near Boston during the coming season. She has played with the Hoffman Quartet, and also in recital. It is probable she will return to Europe to continue her studies in 1910. Miss Page has recently become Mr. Bigelow's business representative in New York State and parts of New England, and has met with success, making a number of excellent bookings for his artists. D. L. L.

Pauline Nürnberger Returns Saturday

Pauline Nürnberger, the talented accompanist and assistant of Dr. Franklin Lawson, is in Paris studying with Mlle. Charlotte Barrett, probably the best accompanist in Paris. She is also studying the voice with Frank King Clark, being especially gifted and qualified as a teacher of singing. Miss Nürnberger returns to America Saturday on the *Mauritania*, and resumes her teaching October 1 in Dr. Lawson's studio.

Xavier Scharwenka's newest piano concerto, his fourth, was played at the closing concert of the Cologne Conservatory.

The GARCIA METHOD of SINGING

MME. A. LITSNER, *Officier d'Academie*

Appointments made by mail 64 WEST 39th STREET, NEW YORK CITY

WILLIAM KITTREDGE

TEACHER OF SINGING 404 CARNEGIE HALL, NEW YORK

ARENS VOCAL STUDIO

308 WEST 56th STREET, NEW YORK. Send 12c. in Stamps for My Vocal Method. FALL TERM BEGINS SEPTEMBER 25, 1909.

ELIZABETH

American Representative of

SBRIGLIA

FERGUSON

PARIS

BERLIN

CLARK-SLEIGHT

116 EAST 19th STREET

NEW YORK CITY

ALFRED

CALZIN

PIANIST—Tour Booking

Address: J. E. FRANCKE

24 W. 31st St. New York

The Mason & Hamlin Piano

SEASON 1909-10

KARL KLEIN

VIOLIN VIRTUOSO

1245 Madison Ave., New York

S. E. Cor. 80th St. Phone 2714 79th

Available for

Concerts, Festivals, Private

Musicals.

T. EDWARD BONHOTE

HIGH BARITONE

Direction: J. E. FRANCKE

24 WEST 31st STREET

'Phone 3778 Madison Square

JEAN SCHWILLER

'CELLIST

24 usoney Crescent, Camden Road, N. W., London, England. Direction, J. E. FRANCKE, 24 W. 31st St. 'Phone. 3778 Mad. Sq.

CECIL FANNING

BARITONE

Accompanist:

H. B. TURPIN

For terms and dates for the East and

West address H. B. TURPIN, Dayton,

Ohio. For the South, FRANK

E. EDWARDS, 36 Methodist Book

Concern Building, Cincinnati, Ohio.

Engaged by

Damrosch Symphony

Orchestra

Festival Tour. 1909

GUSTAF HOLMQUIST

BASSE CHANTANTE

304 KIMBALL HALL

CHICAGO, ILL.

Management: THE

HENRY WOLFSOHN

MUSICAL BUREAU

Francis ROGERS

BARITONE

Season 1909-10 on tour with Sembrich

Management LOUDON CHARLTON

GRACE MUNSON

CONTRALTO

WALTER R. ANDERSON, Manager

5 West 38th St., New York

CAROLINE

HUDSON

SOPRANO

Management
Walter R. Anderson
5 West 38th St., New York

ALBERT LABARTHE

CONCERT PIANIST, TEACHER

ALEXANDER LEHMANN

VIOLINIST, TEACHER

STUDIO:

420 Fine Arts Bldg.

CHICAGO

ILL.

SIGHT SINGING

MME. TROTIN

Afternoon and Evening Classes

Private Lessons

Studio, 805 Carnegie Hall

'Phone 5410 River

No 300 Biancard Bldg.

Los Angeles, Cal.

Instructions in

THE ART OF SINGING

ROLAND PAUL

Direction: J. E. FRANCKE, 24 W. 31st St. 'Phone. 3778 Mad. Sq.

AVAILABLE FOR

OPERA : CONCERTS

ORATORIO

Season 1909-10

GEORGIA

KOBER

PIANISTE

125 Fine Arts Building

CHICAGO, ILL.

SAENGER

TEACHER OF SINGING

FROM THE RUDIMENTS OF TONE PLACING TO ARTISTIC

FINISHING FOR CONCERT, ORATORIO AND OPERA

51 East 64th St., NEW YORK

Tel: 3669 Plaza

Garnett HEDGE

TENOR

76 Auditorium

Building

CHICAGO

GRACE KAHLER

SOPRANO

Walter R. Anderson, Manager

5 West 38th St., New York



"There seems to be a lot more fuss made over Miss Topnote's singing than Miss Screecher's, and I am sure Miss Topnote has by far the richer voice."
"Ah, yes; but Miss Screecher has by far the richer father."

Recently a stylish funeral service was being held at one of the New York churches. Standing outside the church were a couple of street urchins, whose attention had been riveted by the score of carriages which were in attendance.

Presently, as if suddenly inspired with the thought, one of them said: "I say, Bill, I'm a-goin' in there!"

"All right," said the other. "Then you'll be able to tell me all about it, won't ye?"
"Yes," replied the first, who forthwith vanished into the church as the other proceeded to march up and down, whistling a popular air.

"Well, wot did ye see?" said the one who had been waiting, when, after about an hour's whistling, the other emerged from the building.

"Wonderful!" said the venturesome one. "They played the organ, and the dead marched!"

"Gar on wid ye! Why, you're cracked," said Bill, contemptuously.

"Well, I know they did," insisted Bill's friend, "becos when they played the organ a gent wot stood in front of me turned round to 'is wife and said, 'Jane, the Dead March!'"

"Why don't the operatic managers want husband and wife in the same company?"
"They think the public wouldn't care to see a man making love to his wife."
"Looks too much like acting, eh?"

Convict No. 7—What's that fiddler playing outside the window?

Convict No. 11—"America—the Home o' the Free."

Convict No. 7—Tell him to come around here and saw off a few bars.

The musical instrument seller had succeeded at last in working off a cheap fiddle on a customer at four times its value.

"Where shall I send it?" he inquired.
"To No. 914 — street. My flat is on the third floor."

The fiddle dealer's face fell. He had moved with his family, the day before, to the flat on the second floor of No. 914 — street, on a three years' lease.—*New York Evening Journal*.

Guest—Who kept up that terrific pounding on the piano last night?

Host—It was next door.

Guest—A great annoyance, isn't it?

Host—That it is. I'd like to play on that piano for about an hour—with a hose.

"There is one thing I like about classical concerts," remarked the gentle cynic. "What's that?" queried the dense party. "One never hears the tunes whistled on the streets the next day," answered the other.—*Chicago Daily News*.

POPULAR ILLINOIS SINGER.

Harriet M. Thomas, of Bloomington, Wins Favor by Her Artistry



Harriet M. Thomas, a Leading Church and Concert Singer of Bloomington, Ill.

CHICAGO, Aug. 30.—Harriet M. Thomas, of Bloomington, Ill., the home of the late Emma Abbott and Marie Litta, queens of song, has earned an enviable reputation as a singer, and has, happily, continued and completed her studies at home. Mrs. Thomas is the leading soprano of the city, and is the first singer in the choir of the First Presbyterian Church in Bloomington. Four years ago she made her first appearance on the operatic stage in an amateur performance of "The Chimes of Normandy," and since that time has appeared in various light operas with growing success. She is not only a well-schooled singer with an admirable voice, but has distinction of stage presence as well. She recently won honors in the revival of "Iolanthe" at the College Theater in Chicago, and is considering offers for a concert tour next season. C. E. N.

To Produce Galeotti's "Auton"

PARIS, Aug. 28.—Henry Russell, the director of the Boston Opera, reports that the Boston Opera Company, being a new institution, will produce only one novelty.

This is "Auton," by Cesare Galeotti, first produced in Milan in 1900. The repertoire of the first year includes thirty standard works.

The chorus, which Scotti, of the Metropolitan, helped to form, will include 125 singers; the orchestra will be of ninety pieces. Popular price performances and debut evenings for the Boston Opera School will be features of educational importance.

Grennell Concert Direction Places Several Artists

George S. Grennell, the manager, announces the engagement of Marcus Kellermann, the baritone, recently of the Berlin Royal Opera, as baritone soloist of the Temple Beth-El, at Seventy-sixth street and Fifth avenue. Mr. Kellermann has also been engaged to sing the leading part in the cantata, "Herman Der Befeier," at the Golden Jubilee of the Beethoven Männerchor, Alexander Riehl, director.

Mme. Isabel Bouton, another artist under the direction of Mr. Grennell, has been engaged as soloist with the New York Liederkranz, Arthur Claassen, director, for a concert on November 24, and will also sing in Springfield and Northampton, Mass., on December 9 and 10.

Oscar Strauss's Music the Feature

Music by Oscar Strauss, composer of the "Waltz Dream," will be the feature of the production of "The Chocolate Soldier," the libretto of which is founded on Bernard Shaw's "Arms and the Man." The English libretto, adapted from the original libretto by Bernauer and Jacobson, is the work of Stanislaus Stange. This work has had a long and successful run in Vienna. F. C. Whitney will present it at the Lyric Theater, beginning September 14. The piece will be presented with a chorus of selected voices and an augmented orchestra and military band.

Hadley's "Salomé" Scores in London

LONDON, Aug. 28.—Henry Hadley, the American composer, whose symphonic poem, "Salomé," was played for the first time here at a concert promenade in Queen's Hall by the best orchestra in England, and which gave fullest expression to the dramatic quality of Hadley's music, has won success here.

Besides the merit of the composition itself, much merit lay in his remarkably clever orchestration, which showed mastery of all the instruments in the great aggregation of musicians.

\$3,374 for 3,374-Toothpick Violin

HAGERSTOWN, IND., Aug. 28.—Thomas Atkinson, expert maker of freak articles, has asked \$3,374 for the violin which he constructed out of the same number of toothpicks. The violin took him a year to complete. Its quality of tone is said to be good. Its lines are graceful and the finish perfect.

OVIDE MUSIN
7 EAST 45th ST.

PROFESSIONALS prepared in repertory for recitals and concerts. Particular attention to style and the traditions. Summer course. Mr. Musin also available for Music Festivals and Concerts. Permanent Virtuoso Violin School.

OCEAN GROVE 1909

Musical Festivals
JULY-AUGUST
Conductor and Director -- TALI ESEN MORGAN

LOUISE ORMSBY

SOPRANO SOLOIST

Boston Festival Orchestra and Worcester Festival.
For dates and terms address
HAENSEL & JONES
1 East 42d St. New York

MERRITT-COCHRAN

SOPRANO
113 Macou St., Brooklyn, N. Y.
Phone 2305 J Bedford
Management
W. S. BIGELOW, JR., BOSTON

Janet SPENCER

CONTRALTO

Management: THE HENRY WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York

CLARENCE EDDY
930 West End Avenue
NEW YORK
Telephone 3928 Riverside

CONCERT ORGANIST
PUPILS RECEIVED
Management: Haensel & Jones
1 East 42d St. New York

Mrs. Hattie Clapper Morris

Teacher of Singing
1730 Broadway

Dr. F. D. LAWSON

TENOR
Studio: 1 East 42d Street
Management: R. E. JOHNSTON
St. James Building New York

Konzertdirektion:
Rheinhold Schubert
Post Strasse 15
LEIPZIG

MARIA E. ORTHEN

SOPRANO—Oratorio, Concert, Recital
Personal Address:
84 OLD BERGEN ROAD
JERSEY CITY, N. J.

FREDERIC MARTIN
615 W. 124th St., New York
Telephone, 4858 Morning.

BASSO

Management: Haensel & Jones
1 East 42d St., New York

Studio and business address
24 West 31st St.
NEW YORK

FLORENCE DRAKE LEROY LYRIC SOPRANO

WOOTON

Jesse French Bldg.
Nashville, Tenn.

SCHOESSLING

CONCERT 'CELLIST
300 Kimball Hall
Chicago, Ill. Pupils

Arthur L. LAWRASON

VOICE PRODUCTION and ENGLISH DICTION
STUDIO: HOTEL CALUMET, 340 W. 57th ST., NEW YORK
Phone 1028 Columbia

BUSH TEMPLE CONSERVATORY

MISS AGNES HOPE PILLSBURY

PIANIST and TEACHER
Chicago, Ill.

MANAGEMENT
FREDERICK HUBER
17 Mount Vernon Place East
BALTIMORE, MD.

Ernest Hutcheson

STEINWAY PIANO USED

THE VENDOME HOTEL

62a and Monroe Avenue
CHICAGO

A Delightful Home for Families Caterer to Professional People

W. S. SAITER, Prop.

REGINALD W. BILLIN

BARITONE

Voice Production, Concerts, Oratorios, Recitals
813 OSTRUM AVE., SYRACUSE, N. Y.

EDWIN GRASSE

VIOLINIST

ADDRESS
566 Fifth Avenue

DANIEL BEDDOE

DRAMATIC TENOR

CONCERTS, ORATORIO, Etc.
Address, The Henry Wolfsohn Musical Bureau, 1 W. 34th St.

CONCERTS :: ORATORIOS
SONG RECITALS
Exclusive Management:
HAENSEL & JONES
1 East 42d St. New York

FLORENCE

SOPRANO

HINKLE

Personal Address
122 W. 114th St.
NEW YORK

BUSH TEMPLE CONSERVATORY

NORTH CLARK STREET AND CHICAGO AVE., CHICAGO. KENNETH M. BRADLEY, Director.
The management announces the exclusive teaching engagement of the following well-known artists who have recently been added to the faculty of over 40 teachers of national reputation: Mme. Julie Rive-King, the World-Renowned Pianist, Wm. A. Willet, Eminent Singer and Instructor; Maximilian Dick, America's Greatest Violinist; Edward Dyvrek, Director School of Acting. The Leading School of Music, Acting and Languages.
Teachers of International reputation in all departments. 150 free and partial scholarships. Fall term begins September 7th. Catalogue free on application to M. A. SCHMIDT, Secretary.
When writing mention department in which interested.
The Bush Temple Conservatory uses the Bush & Gertz Pianos.

THE COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART (INCORPORATED)

VICTOR HILNZE, President. CLARENCE DICKINSON, Director
Auditorium Building, Chicago.
Every Department thoroughly organized and under the direct supervision of Instructors of International Reputation whose fame in their special lines of work is an absolute guarantee of the highest standard obtainable.
MASON & HAMLIN PIANOS USED For Catalogues and further information address REGISTRAR

SUMMER ORCHESTRA GIVES LAST CONCERT

Ocean Grove Organization Ends the Season with Excellent Program and Good Soloists

OCEAN GROVE, N. J., Aug. 30.—The Ocean Grove Orchestra, which will, this year, leave before the Labor Day concert, gave the last concert of the season on Thursday evening, August 26. The program was distinctively orchestral and of the soloists, Lisette Frederic, violinist; Rhoda Simpson violinist; Edna White, trumpeter, and the Aida Trumpeters, were orchestra members. Will C. Macfarlane contributed several organ numbers, and Charles Darbyshire, baritone, assisted.

The orchestra appeared at its best and showed the results of the excellent training during the season. Its numbers were the "Oberon" overture, the overture to "Orpheus," and the first three movements of the "Peer Gynt" suite. A. Walter Kramer, an orchestra member, conducted two of his own compositions, a Gavotte and an Episode Dramatique, which were played in excellent manner by Edna White, trumpeter. The compositions displayed much talent on the part of the composer and a facility in writing that promises much.

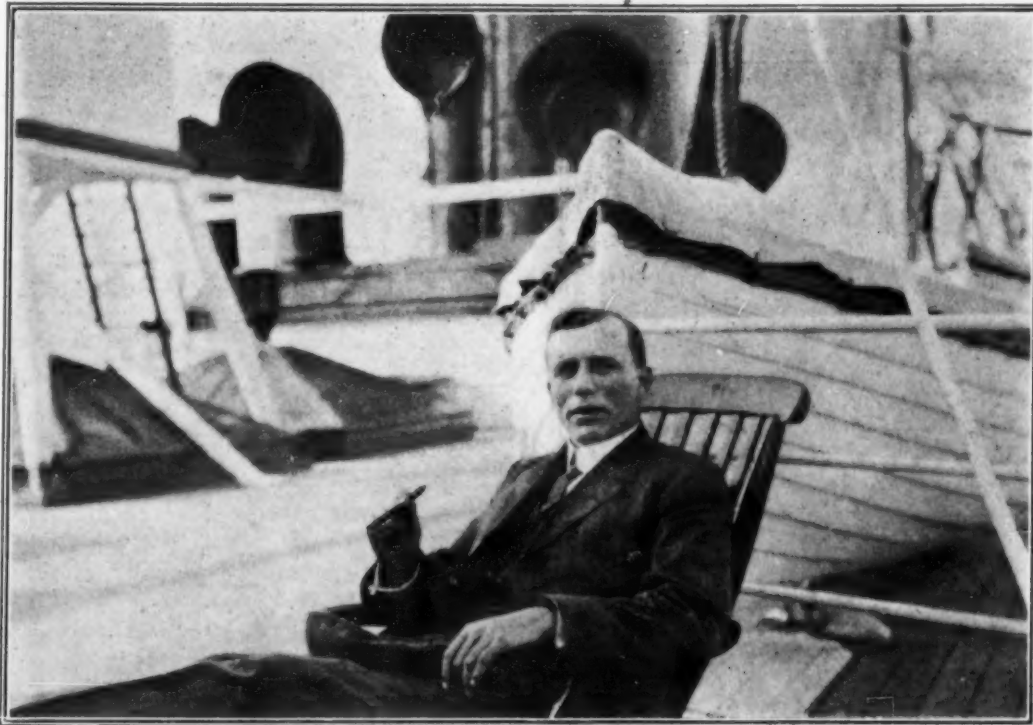
Two young orchestra players, Lisette Frederic and Rhoda Simpson, won great applause in violin solos with the accompaniment of the orchestra. Miss Frederic, who appeared in the "Carmen" fantasia by Hubay, gave evidence of much careful study and played with style and finish. The composition was suited to technical display and was rendered with a contagious dash and vigor. Miss Simpson, a pupil of Ovide Musin, performed the Vieuxtemps concerto in D minor with a broad and virile tone and a sure technic. Miss Simpson is a big player and undoubtedly has a big future before her.

Charles Darbyshire has a baritone voice of attractive quality which he uses with ease and ability. Singing in the Ocean Grove auditorium is a test for any voice because of the great size of the hall, but Mr. Darbyshire emerged triumphantly from the ordeal. He was greeted warmly by the audience on his return for a second group. Mr. Macfarlane ended the program with several organ compositions, the last one being "The Storm," made more realistic on this occasion by the imitating of lightning by means of an electrical device back of the organ. A. L. J.

Opera Comique Singer a Bride

PARIS, Aug. 29.—Mlle. Nelly Martyl, of the Opéra Comique, aptly called the "delicious" creator of the rôle of Sanga, has become the wife of George Scott, the painter and designer.

The special symphony concerts being given in Munich under Ferdinand Löwe's direction during the Wagner Festival begin at half-past four in the afternoon.



W. R. Anderson, the Concert Manager, Who Returned to America Without His Luxuriant Van Dyke Beard

PLAY NEAR TAFT'S HOME

Felix Fox and Other Artists Give a Noteworthy Concert

BOSTON, Aug. 30.—Of the many recitals at the exclusive resorts along the North Shore near Beverly, where President Taft is making his Summer home, one of the most interesting and successful was that given at the residence of Dr. S. J. Mixer, at Swampscott, in aid of the Grenfell Hospital, Newfoundland, last Friday afternoon.

The concert was given by Felix Fox, pianist; Clara Sexton, soprano; Marie Nichols, violinist; George Edmund Dwight, baritone, and Isabelle T. Moore, accompanist. Mr. Fox played "Allemande," D'Albert; Nocturne, Fauré; Etude in A Flat, Schloer; "Venezia E Napoli," (a) Gondoliera, (b) Tarantella, Liszt. The two Italian numbers of Liszt were of unusual interest, and were given a noteworthy interpretation by Mr. Fox.

There was a long list of patronesses, and the affair was one of the smartest of the society musicales of the season.

Mr. Fox came up from his Summer home on the Cape to play at this concert, and returned Saturday afternoon to stay until the second week in September. The Fox-Buonamici School of Pianoforte Playing will open its second school year September 20. Mr. Fox and Mr. Buonamici have been spending the Summer together and have been enjoying themselves with an automobile and a large motor boat. D. L. L.

Dr. Hermann Kretschmar, the new director of the Royal High School of Music in Charlottenburg, Berlin, is sixty-one years old.

W. R. ANDERSON, MINUS A BEARD, STILL A BACHELOR

But Manager Says He Has Hopes—He Announces His Artists for the Coming Season

Walter R. Anderson, the New York musical manager, denied regretfully to a MUSICAL AMERICA man this week that he had entered the fold of matrimony during his recent European visit. The fact that MUSICAL AMERICA had published a photographic reproduction, showing "Mr. Anderson and his family," caused the revelation. Mr. Anderson admitted that in a general way the caption under the illustration was correct, as the figures in the group were members of his brother's family, but declared that if the description were accepted specifically his future chances of attaining matrimonial bliss might be impaired. "I am still eligible," declared the manager, meditatively stroking the clean-shaven chin, which only a few weeks ago had been the site of a most luxuriant Van Dyke beard, "and I desire it to be generally known."

The accompanying illustration shows Mr. Anderson on his way home from Europe. Immediately after his arrival he announced his arrangements for this season, during which he will represent the interests of Caroline Hudson, soprano; Frances Hewitt Bowne, soprano; Pearl Benedict, contralto; Rose Bryant, contralto; John Young, tenor; Edward Barrow, tenor; Charles Norman Granville, baritone; Bertram Schwahn, bass-baritone; U. S. Kerr, basso-cantante; Rita Forna (Metropolitan Opera Company), Holland Trio and Clarence Dickinson, concert organist.

Altschuler Orchestra at Lake George

LAKE GEORGE, N. Y., Aug. 29.—Modest Altschuler's Russian Symphony Orchestra, with the Ben Greet Woodland Players, appeared here last night, playing "A Midsummer Night's Dream." The performance was given on the lawn of the Hotel Sagamore. In the afternoon Mr. Altschuler conducted a concert. To-morrow afternoon "The Merry Wives of Windsor" will be played, and "The Tempest," with Tschalkowsky's music.

The Lisbon composer, Désiré Pâque, has written special music for a performance of Schiller's "Maid of Orleans" in Rostock this month.

LUTHERAN CHOIRS MEET

Convention in Coon Valley, Wis., a Great Success

LA CROSSE, WIS., Aug. 30.—The convention of the Norwegian Lutheran Church Choirs, held at Coon Valley, La Crosse County, Wis., attracted some 200 singers from surrounding towns, besides a large number of visitors that came to enjoy the sängerfest. The convention proved to be a great success, and the monster choir, composed of all of the visiting singers, rendered several oratorios, among them "Jehova's Praise."

Officers for the ensuing year were elected as follows: Rev. C. E. Syleilrud, president, Westby, Wis.; H. Noperud, Coon Valley, vice-president; A. C. Anderson, Chaseburg, treasurer; M. E. Gubberud, Coon Valley, secretary; Rev. T. T. Holverstadt, La Crosse, musical director-in-chief. H. N. S.

Léon Jehin, the Monte Carlo conductor, has been directing a series of symphony concerts at Aix-les-Bains during the Summer.



PEABODY CONSERVATORY OF MUSIC OF BALTIMORE

HAROLD RANDOLPH, Director

Staff of 57 Eminent European and American Masters, including
Louis Bachner, Ernest Hutcheson, J. C. Van Hulsteyn,
Otis B. Boise, Pietro Minetti, Emmanuel Wad,
W. Ed. Heimendahl, Harold Phillips, Bart Wirtz.

Scholarships, Diplomas, Teacher's Certificates,
Catalogue of Courses, Grades, Terms, etc., mailed on request.

ROB'T G. WEIGESTER

TEACHER OF
ARTISTIC SINGING
Fall Term Starts Sept. 15th
Write for New Booklet
862-863 Carnegie Hall

Thomas N. MacBurney

BARITONE
Three Years Assistant
to King Clark

609 Fine Arts Building Chicago

MATJA VON NIESSEN-STONE

CONTRALTO
ADDRESS:
Metropolitan Opera House
NEW YORK

CLARA FARRINGTON

AUGUSTA
Organ & Piano
PHONE, 1440 GRAMERCY
Exclusive Management
HAENSEL & JONES
1 East 42nd St., New York

M. A. MONZEL MUSICAL COLLEGE

503 KIMBALL HALL and 2921 WALLACE STREET, CHICAGO, ILL.
CORINNE RIDER-KELSEY
MANAGEMENT—THE HENRY WOLFSOHN MUSICAL BUREAU,
131 E. 17th St., New York City

GEORGE SHORTLAND KEMPTON

PIANIST
Steinway Piano Used.
10 SOUTH 18th STREET, PHILADELPHIA, PA.
EDWARD STRONG
TENOR
7 West 92nd St.
NEW YORK
Telephone, 1424 River

JOHN BARNES WELLS

TENOR—Concerts, Recitals
Oratorio
Studio: 70 Carnegie Hall. Personal Address:
Tel. 4650 River. 317 West 95th St., N. Y.

REINALD Werrenrath

BARITONE
Personal Address:
207 Dyckman St.
New York

KOTLARSKY

Young Russian Violinist
Management: THE HENRY WOLFSOHN MUSICAL BUREAU, 1 West 34th St., New York
HERWEGH VON ENDE
Violin Instruction
Teacher of KOTLARSKY
58 West 90th Street New York

ORMSBY

TENOR
ORATORIO CONCERT RECITAL
Personal Address: 5520 Avondale St., Pittsburg, Pa
MANAGEMENT: HAENSEL & JONES
1 East 42d St., New York

LA PORTE VAN SANT

BARITONE—Concert, Oratorio, etc.
Instruction, Art of Singing
501 KIMBALL HALL, CHICAGO
T. S. BERGEY
TENOR
TEACHER OF SINGING
815-818 STEINWAY HALL, CHICAGO
MRS. BERGEY
PIANIST

GEORGE CARRÉ

TENOR | Oratorio, Concerts
Recitals
Management: THE HENRY WOLFSOHN MUSICAL BUREAU
1 West 34th St., New York
Personal Address: 160 W. 106th St.
RITA FORNIA
PRIMA DONNA SOPRANO
Metropolitan Opera
Concert Direction: WALTER R. ANDERSON
5 West 35th Street

BOHUMIL MICHALEK

VIOLIN INSTRUCTION SEVCIK METHOD
429 FINE ARTS BLDG., CHICAGO
Send for Booklet
MR. AND EDMUND SEVERN
Violinist, Teacher, Lecturer,
Voice, Piano
Studios: 131 West 58th Street
Phone 3201 Col New York
Caroline Mihr-Hardy
Dramatic Soprano
Management: THE HENRY WOLFSOHN MUSICAL BUREAU, 1 W. 34th St. Personal Address, 204
W. 94th St. Phone 2488 River

WESTERN TENOR, FAVORITE IN GERMANY

William A. Wegener Re-engaged for the Royal Opera House at Freiburg

CHICAGO, Aug. 30.—William A. Wegener, one of the best of the American tenors, who has been filling operatic engagements in Europe, has been spending a portion of the Summer with his parents at Oconomowac, Wis. Most of his musical education was obtained in Chicago, and he was for five years here a prominent member of the famous Sinai choir in Dr. Hirsch's synagogue.

During this time the stalwart young tenor was vigorously prosecuting his studies. Henry W. Savage discovered him and placed him in "Lohengrin," and he began to take up operatic rôles with great success, playing several seasons with Savage. Three years ago he accepted an engagement at the Hoftheater, in Freiburg, Germany. Just prior to this he had quite a concert experience in New York under the direction of Henry Wolfsohn, and was a great favorite in all the German singing circles.

During his two seasons abroad he has sung leading rôles in "Lohengrin," "Tannhäuser," "Meistersinger," "Flying Dutchman," "Tristan," and created the leading tenor in D'Albert's "Tiefland." This season he was borrowed by the Royal Theater at Cologne, making an immediate hit and being highly commended by Dr. Otto Neitzel, the distinguished expatriate of Richard Strauss, who lectured two years ago in America. He has been re-engaged by the Royal Opera for next season.



William A. Wegener as "Pedro" in "Tiefland"

Expects to Take It Indefinitely

CEDAR FALLS, IA., Aug. 24, 1909. To the Editor of MUSICAL AMERICA: Please continue MUSICAL AMERICA, as I expect to take in indefinitely. It is indeed invaluable, and a great acquisition to the musical literature of America. Sincerely yours, MRS. K. M. FULLERTON.

Italy is to have a special season of Russian music next Spring. Orchestral concerts will be given in Florence, Rome, Naples, Milan and Turin, under the direction

of Cranelli, an Italian who has spent most of his life in Russia, where he is known as both a conductor and composer.

MARY ELLIOT-HENESS'S RECITAL

Lyric Soprano Pleases in Program of Ballads and Opera Arias

PERU, IND., Aug. 30.—Mary Elliott-Heness, daughter of Mrs. Katherine Elliot, of this city, appeared in a song-recital recently at the home of Mrs. Mary Moore. She was assisted by Francis Moore, accompanist.

Mme. Heness possesses a naturally fine lyric soprano of good range and power, and good intonation, phrasing and breath-control were exhibited to her credit in the various numbers.

The program consisted of an aria from "Robert le Diable," by Meyerbeer; aria from "Romeo and Juliet," Gounod; "Chanson Provençale," Eva Dell Aqua; "Boat Song," Harriet Ware; "Now Sleeps the Crimson Petal," Roger Quilter; "Tender Ties," Alfred Delbruck; "Still as the Night," Carl Bohm and Nevin's "One Spring Morning."

Civil War Musicians' Encampment

DESERET, UTAH, Aug. 28.—The members of the National Association of Civil War Musicians who attended the recent encampment have decorated Professor J. J. McClellan with a badge of honor and made him a life member of the organization, beside awarding him a vote of thanks for his courtesies.

The Berlin Philharmonic Orchestra, under Dr. Ernst Kunwald, has been spending the Summer at Scheveningen, Holland, as usual, while the Blüthner Orchestra, of Berlin, has been on the Island of Norderney.

Carl Wendling, who was concert-master of the Boston Symphony Orchestra during Dr. Mack's tenure of office as conductor, has been added to the staff of the Royal Conservatory in Stuttgart, Germany.

CONNELL IN THE ALPS

Baritone Is Offered Position at Manchester Royal College

Horatio Connell, the baritone, after two weeks of mountain climbing in the Swiss Alps, will take a six weeks' rest before returning to the scene of his artistic endeavors. That he was not forgotten during his absence may be illustrated by the fact of his receiving an offer by wire from the management of the Royal College at Manchester, England, inviting him to take the head professorship in the vocal classes. This institution is of concomitant importance with the Royal Academy in London. Among its faculty is Professor Brodsky, the Russian violinist.

Next year's visitors to the London Academy and the Paris Salon will see the face of Mr. Connell on one of the big canvases, as an artist friend intends painting a pastel of him and exhibiting it at the named galleries.

Eva Gauthier's Engagements

OTTAWA, CANADA, Aug. 19.—Eva Gauthier recently sang with the Berlin Philharmonic Orchestra in one of the cities in Holland, and will later sing with it in Ostend, Belgium. The latter engagement was secured through the recommendation of Enrico Caruso, who heard her sing lately in London and is now taking much interest in her career. After fulfilling her engagements she will return to Milan for further studies.

Yvonne De Treville's Long Tour

BUDAPEST, HUNGARY, Aug. 22.—Yvonne de Treville, the American singer, is shortly to leave for a concert tour through Austria, Hungary, Roumania and Germany.

Charpentier's "Louise" is popular in Holland. The Hague will hear it for the 100th time in five years early in the new season.

The city of Mayence, Germany, has voted \$182,000 for the renovation of its Municipal Opera House.

CHILSON-OHRMAN SOPRANO
Exclusive Management: HAENSEL & JONES, 1 EAST 42d ST., NEW YORK

AMERICAN INSTITUTE OF APPLIED MUSIC

(METROPOLITAN COLLEGE OF MUSIC)

EDGAR O. SILVER, President Telephone, 2329 Columbus 212 W. 59th St., New York
FACULTY EXAMINERS AND LECTURERS:
Albert Ross Parsons; Kate S. Chittenden; Harry Rowe Shelley; Herwegh von Ende; Paul Savage; McCall Lanham; Modest Altschuler; Leslie J. Hodgson; Elsa von Grave; Harry Rawlins Baker; Wm. Fairchild Sherman; James P. Brawley; Paul Ambrose; Fannie O. Greene; George Coleman Gow; John Cornelius Griggs; Daniel Gregory Mason; Mary Fidelia Burt.
The 24th Year Begins Monday, September 27, 1909. Send for Circulars and Catalogues. KATE S. CHITTENDEN, Dean of the Faculty

DAVID—Violinist
MARKHAM—Baritone
TALMAGE 44 HANSON PLACE BROOKLYN
Concert—Recital—Instruction. Telephone 1651-R Prospect

KATHERINE HANFORD CONTRALTO
ORATORIO . CONCERTS
RECITALS . FESTIVALS
Direction: J. E. FRANCKE
24 West 31st St., N. Y.
Phone, 3778 Mad Sq.

CHRIS ANDERSON EDWIN SCHNEIDER
BARITONE RECITALS PIANIST—ACCOMPANIST
FINE ARTS BLDG. CHICAGO

ELLEN LEARNED CONTRALTO
Management, J. E. FRANCKE, 24 W. 31st St., N. Y.
Phone, 3778 Mad Sq.
Studio: 206 W. 106th St. Phone, 3852 River

Adelaide Harding-Vincent PIANIST
Pupils
BUSH TEMPLE CONSERVATORY OF MUSIC CHICAGO, ILL.

ERNESTO CONSOLO having concluded his American engagements, will accept a limited number of pupils at Lugano Switzerland and Milan, Italy.
Address Villa Conso, Lugano, Switzerland

MAX - - Baritone
JULIA - - Contralto
HEINRICH STUDIO ADDRESS: 55 Auditorium Bldg. CHICAGO
RECITALS—ORATORIO

DORA BECKER 18 Hedden Terrace, Newark, N. J.
Phone 1499 W Waverly
Exclusive Management HAENSEL & JONES
1 East 42d Street, New York

Bruegger SINGING
720 Fine Arts Bldg. CHICAGO, ILL.

FLORENCE MULFORD MEZZO SOPRANO
Formerly with Coated Metropolitan Opera Company. Under exclusive management
HAENSEL & JONES, 1 E. 42d Street, New York

GIACINTA DELLA ROCCA VIOLINIST
Direction, J. E. FRANCKE, 24 W. 31st St., N. Y. Phone 3778 Mad Sq.

Institute of Musical Art of the City of New York
Frank Damrosch, Director
Advanced school for talented students in all branches of music.
Piano STOKJOWSKI Singing and Grand Opera School TERNINA GIRAUDET Violin KNEISEL
For full information address INSTITUTE, 53 FIFTH AVE.

NEW YORK COLLEGE OF MUSIC

128-130 E. 58th ST., NEW YORK
Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, Cello and all branches of music, by a faculty unsurpassed for its excellence. SPECIAL DEPARTMENT FOR BEGINNERS. All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

LILLIAN SHERWOOD NEWKIRK SOPRANO—Voice Culture
(Italian Method) 1425 Broadway Wed. and Sat., New York
Mail Address, 11 Morgan Ave., Norwalk, Conn.

GRANT HADLEY BARITONE—Concert and Oratorio
PUPILS KIMBALL HALL CHICAGO

WILLIAM HARPER BASSO
Director LAWRENCE CONSERVATORY OF MUSIC, Appleton, Wisconsin

ARNOLD DE LEWINSKI PIANIST
STEINWAY HALL CHICAGO, ILL.

ROSE BRYANT CONTRALTO
Management: WALTER R. ANDERSON
5 West 38th Street, New York

FREDERICK GUNSTER TENOR
Oratorio—Concert—Recital
Personal Address 39 West 60th Street, New York

WILCOX BARITONE VOICE TEACHER
Formerly First Assistant Teacher at the Mehan Studios New York City
Address: The Wilcox Studios, Wolfe Hall, DENVER, COLO.

MANHATTAN GRAND OPERA SCHOOL and VOCAL STUDIO
2228 Broadway, N. Y. City
GUSTAV NIKRICH, Director. Formerly Conductor American and Metropolitan Operas. Correct tradition and style. Send for Catalog.

WILLIAM C. BRIDGMAN Address: 436 Hopkins Avenue LONG ISLAND CITY, N. Y.
PIANIST, CHORUS DIRECTOR, ORGANIST Telephone 265 J Astoria

ALVAH EDGAR NICHOLS ORATORIO CONCERTS FESTIVALS BARITONE
67 LEE AVE., BROOKLYN, N. Y.
THE ART OF SINGING

HAROLD HENRY CONCERT PIANIST
Auditorium Bldg., 9th Floor CHICAGO, ILL.

PHILA. ORCHESTRA ANNOUNCES PLANS

**Big Subscription for the Coming
Concert Season—News of
Local Musicians**

PHILADELPHIA, Aug. 30.—The Philadelphia Orchestra season begins October 15 in a rejuvenated auditorium. The Academy of Music alterations are nearing completion. The two lower floors are being entirely resealed, and extra conveniences are provided for patrons' comforts. The old organ has been removed and the pit as now arranged leaves additional room for seats in the parquet.

The advance subscriptions already amount to more than \$30,000 for Carl Pohlig's organization. This is within \$2,000 of the total subscriptions of last year, and is very encouraging to the management. Conductor Pohlig has in view the presentation of many interesting novelties by leaders of modern music. The list of soloists is more than usually attractive. Among the most noted will be Sergius Rachmaninoff, the distinguished Russian composer and pianist; Tilly Koenen, the Dutch contralto; Pepito Arriola, the successful young Italian pianist; Teresa Carreño, the Venezuelan pianist, whose return to this country is one of the exceptional features of the season.

The hold the Philadelphia Orchestra has on music lovers here has been manifested during the between-season by the interest in the Philadelphia Band. The latter organization is composed of forty members of the orchestra, and is directed by C. Stanley Mackey, librarian of the orchestra. It has been playing twice weekly on the North Plaza of the City Hall, and recently on Sundays in various places in Fairmount Park. City Councils appropriated money for the Summer engagement of the Philadelphia Band as the result of the general public interest in the plan, which was originated and fostered by Mayor Reyburn.

Aside from the big attractions of the coming season there are numerous features of more or less importance that will interest local artists and the public. The Philadelphia Operatic Society will present two performances, one early, one late in the season. The new People's Choral Union, which recently decided to invite into membership those who have had at least a year's training in sight-singing, privately or in the public schools, will give two concerts during the Winter. The maximum charge for admission to the performances will be 50 cents. Over 700 members have already enrolled in the new choral organization, and this number may be swelled to 1,200 during the Fall. It is backed by many of the most distinguished musical people in the city, and seems destined to become a great factor in the development of the city's musical interests.

Selden Miller, of this city, has been conducting the orchestra this Summer at the Teatro Nazionale, in Rome, Italy, under the general direction of Signor Clementino de Macchi, and has been cordially received abroad.

Marie Zeckwer, the gifted local soprano, has won flattering encomiums by her singing in a series of recitals at the Catholic Summer School, Cliff Haven, New York.

Rose Ford, the brilliant young New York violinist, was the soloist last week with Sousa's Band at Willow Grove. She played compositions by Wieniawski, Sarasate, Wagner-Wilhelmj, Hubay and Dvóřák, and proved to be a musician of remarkable attainments. Her popularity with Philadelphians is secure. S. E. E.

MAUD

Symphony Orchestras Already Booked: The New York Philharmonic (two engagements) in New York and Brooklyn; the Theodore Thomas, in Chicago; the Minneapolis, in Minneapolis; the St. Louis, in St. Louis; Pittsburgh. (Others negotiating.)

INFORMATION



**Complete, Concise,
Accurate and Inter-
esting concerning**

**THE QUEEN
OF VIOLINISTS**

POWELL

ask H. GODFREY TURNER 1402 Broadway, New York



ROSE FORD
New York Violinist Who Was Soloist
with Sousa's Band at Willow Grove
Last Week

ARTIST JOINS THE SEVERNS

H. W. Ranger, Painter, Assists Musicians in Summer Recital

Mr. and Mrs. Edmund Severn, violinist and pianist, have been spending their vacation at Noank, Conn., the Summer home of the famous American painter, H. W. Ranger. Mr. Severn has not been entirely idle, for he has completed the orchestral parts to his violin concerto which was played so successfully at the New York State Music Teachers' Association Convention in New York last Spring by Giacinta della Rocca.

By special request of the Summer guests, Mr. and Mrs. Severn gave a piano and violin recital at the Palmer House, the leading hotel at Noank, and another in the spacious studio of Mr. Ranger, who, besides being one of America's leading landscape painters, is also an amateur musician of excellent attainments. Trios for piano, violin and organ added much to the program, and among the numbers performed were Mr. Severn's "Song Celestial," and Venetian Romance.

Mr. and Mrs. Severn will resume teaching at their studios, No. 131 West Fifty-sixth street, on September 7.

BARTLETT PUPILS' CONCERT

Boston Soprano Gives Notable Program at Warner, N. H.

WARNER, N. H., Aug. 30.—Pupils and friends of Mme. Gardner-Bartlett, the Boston soprano and teacher, gave an unusually interesting concert in the town hall last Thursday. Mme. Bartlett has been spending the Summer since her return from her successful European tour, where she sang in recital in London and other places, at her Summer home, Waterloo, near here. She has been surrounded by a few of her pupils who have been enjoying the double pleasure of the beautiful mountain country and the association with Mme. Bartlett.

Those who took part in the concert were Mrs. Lida Shaw Littlefield, soprano; Edith L. Poole, contralto; Katherine Hunt, Children's Songs; Harvey Worthington Loomis, composer and accompanist; Edwin Star Belknap, reader; Alfred Hunter Clark, tenor; Winburn Bowdoin Adams, tenor.

Guckenberger School Reopens Sept. 7

BOSTON, Aug. 30.—The school year of the Guckenberger School of Music, Benjamin Guckenberger, director, will open in Huntington Chambers September 7. Mr. and Mrs. Guckenberger have been spending the Summer at East Gloucester, and will return to Boston next week. A large enrollment has already been made, and the coming year will probably be a prosperous one for the school. Mrs. Guckenberger will devote much of her time and attention, as in the past, to the vocal department of the school. D. L. L.

The Madison (Wis.) Männerchor, together with its sister society, the Damenchor, held a celebration in Turner Hall in honor of L. W. Joachim, director of the Männerchor for the last twenty-five years. Mr. Joachim was presented with a gold watch and stickpin in token of his work in behalf of the two musical organizations.

FEDERATION ACTIVE AFTER SUMMER LULL

**Officers of Women's Music Clubs
Begin Work—New Officers
Assume Positions**

MEMPHIS, Aug. 30.—With the coming of the first Fall days interest will awaken in the National Federation of Musical Clubs, and members of that body will begin to take up the season's work. Many of the clubs have planned the work for the coming season. Some few clubs do not hold their election of officers until October, while others already have plans perfected and year-books ready for distribution.

The national officers have with few exceptions spent a quiet Summer after a busy Spring, and, while there seems to have been little activity, plans were being made, outlines for work of different committees planned, and chairmen instructed and consulted during the lull of the Summer months.

The president of the federation, Mrs. C. B. Kelsey, after a few weeks' stay in Mount Clemens, Mich., will return to the duties of her office at her home in Grand Rapids, Mich. Mrs. David Campbell and Mrs. A. M. Robertson, first and second vice-presidents of the federation, will co-operate with the president in planning a most successful season for the federation. Mrs. George Frankel, of St. Louis, will have charge of the recorder's work for the next two years, and has already taken up her duties for the Fall. Mrs. Alexander Rietz, the newly elected corresponding secretary, will at an early date start the wheels of the machinery in her office. Mrs. Adolph Frey, who served the federation for four years as secretary, will attend to the duties of the treasurer's office for the next two years, and Mrs. Claude Steele, former vice-president of the Southern District, will do the work in the auditor's office. Mrs. Frank E. Cook, who has succeeded Mrs. Frankel as librarian, will continue to receive and send year-books and programs from the various clubs throughout the

United States and keep in order the work of the librarian. The district work will be done by Mrs. J. P. Walker in the East, Mrs. Arthur Bradley in the middle section, Mrs. John Fletcher in the South and Lelia Elliot in the West. With the co-operation of the State vice-presidents in each district it is believed that great good will be done.

The Plan of Study, one of the very useful departments of the federation, will be again in charge of Mrs. F. S. Wardwell, who has been giving much time this Summer to outlining her plans, and is now ready for active work. Through Mrs. George Harvey, the Bureau of Reciprocity will do more and better work this season on account of having the benefit of the past two years' experience in this work, and the clubs will exchange talent and reap the benefits of the department.

Mrs. Jason Walker will again be at the head of the American Music Committee, and, while she has not as yet announced any plans for the department, she will continue to receive manuscripts for the prize contest, send out explanatory literature, assist in selecting the judges and in every way possible advance the cause of American music. Mrs. John B. Wright is a new member of the Federation Board this season, and is the enthusiastic chairman of the extension work for the federation. Mrs. John Leverett, who has charge of the federation's emblem, the N. F. M. C. pin, will continue to send these out, receive price of same and do all the work of the Badge Committee.

Mrs. John Oliver, the press secretary, will at an early date send a message to all federated clubs announcing the duties of her office and asking for contributions for publication in the musical journals which are supplied from that office.

Besides the official board, the chairmen of standing committees, there are many State officers and individuals who contribute to the work of this great body, the N. F. M. C., and when the work starts in early October hundreds of clubs, thousands of members and many public-spirited citizens who are neither members nor officers, will do much to further the interests of the N. F. M. C. NOLA NANCE OLIVER.

Otto Marák, the Bohemian tenor, who made his début at Covent Garden last year, recently made a noteworthy success at the Vienna Court Opera in "La Traviata."

Direction **E. A. STAVRUM,** Manager

STEINWAY HALL, CHICAGO

SIBYL SAMMIS-McDERMID

SOPRANO

MARION GREEN

BARITONE

JOHN B. MILLER

TENOR

DR. CARVER WILLIAMS

BASSO

HENIOT LEVY

PIANIST

LUCILLE TEWKSBURY

SOPRANO

PALOMA and CARLA SCHRAMM

ENSEMBLE PIANO RECITALS



THE AMERICAN STRING QUARTET

MISS GERTRUDE MARSHALL, 1st Violin

MISS EVELYN STREET, 2d Violin

MISS ETHEL BANKART, Viola

MISS HELEN GRANT, Violoncello

"The performance of the quartet was interesting by reason of its vitality, enthusiasm and emotional quality."—PHILIP HALE in Boston Herald, March 12, 1909.

Address communications to Secretary,

MISS EVELYN STREET, MEDFIELD, MASS.

FREDERICK

HASTINGS

BARYTONE

During the past season
with MME. NORDICA
and the DRESDEN
ORCHESTRA
Management: R. E. JOHNSTON
St. James Building, Broadway and
20th Street, New York



Mme. Jomelli

PRIMA DONNA SOPRANO

Late of the METROPOLITAN AND MANHATTAN OPERA HOUSES

Oratorio—Concerts—Recital

Management:

R. E. JOHNSTON, St. James Bldg., Broadway & 26th St., New York

SHOULD OUR GOVERNMENT ESTABLISH A NATIONAL CONSERVATORY OF MUSIC?

[Continued from page 1]

very much more difficult task, and almost impossible in this matter, as it concerns musical folk, by nature easy-going and by training sublimely indifferent to questions of public policy. Yet it is about time for those who firmly believe in the desirability of a National Conservatory to reach a concerted plan of action. On what fundamental principles do they base their belief—not negative principles as criticised above, but positive principles, since such alone are at the bottom of every new movement?

They take it for granted that the noblest and most important duties of a nation, and consequently of the government representing the nation, are centered in public education. They further take it for granted that art ever has been and ever will be a powerful, uplifting factor of civilization. They wish to see our own civilization at least on a par with that of other nations, particularly that phase of our national life which emanates from our musical instincts. Individual effort alone cannot accomplish this. Concerted action is necessary, and government is but another word for national co-operation. Logically, they claim it to be the duty of our government to help to provide the proper opportunities for developing and perfecting the musical talent that slumbers

in the maturing generation, on which in every respect the future welfare of our nation depends. This goal, they are convinced, can be reached only with the assistance of a generously endowed National Conservatory.

Is it not humiliating for the American musician, they ask, that of all nations the United States alone should have failed to recognize officially in the art of music an essential factor of national culture, a recognition that everywhere else has found its outward public expression in national conservatories, not to mention government subvention of a National Opera and the like? Doctrines of State socialism and paternalism! Exactly, and for this reason, if for no other, the negative private interests will be supported by the average member of Congress until he feels convinced that the average American desires to be represented on these "socialistic" grounds in matters of national art and music.

The opponents of a National Conservatory would probably tell Congress this: Such doctrines are public-spirited enough, but they are visionary, impracticable and lead to wanton extravagance. The National Conservatory of the United States should be a model institution. This implies that every instrument in the modern orchestra should be taught by the best masters obtainable. The same should be true of voice culture classes, of such in musical history, esthetics, sight-singing, liturgy, choral singing, chamber music playing, orchestra training, harmony, counterpoint, composition, conducting, concert and operatic interpretation and the thousand and one other things that make for proficiency in musical art, not to mention general culture, languages, etc. This is our ideal, too, as set forth in our catalogues and circulars, but we do not quite live up to our advertisements for reasons of business obstacles. Such an ideal institution would call for a very large faculty of picked men and women. Since in private life such teachers could earn a comfortable income, since our government does not offset the disadvantage of small salaries by the advantage of a civil service pension, you would have to offer substantial salaries to attract the masters and mistresses in their particular field of activity. This would involve a yearly expenditure of about half a million dollars in teachers' salaries, for the clerical and administrative force, for a suitable conservatory library supplementing the collections in the Library of Congress, not to mention such prosaic things as gas and coal bills. Nor is this all.

This whole pedagogic machinery would have to be housed. Since no power on earth can prevent the American people through their chosen representatives from doing things on a magnificent and munificent scale once they decide to do them at all, this building would be not only serviceable, but monumental, a stimulus to the national eye from without, as it would be intended as a stimulus to the national ear from within. And serviceable such a building could be only if in addition to the many classrooms it included a small hall for chamber music, etc., a large hall for orchestral and choral concerts and a fully equipped modern operatic stage and auditorium.

Though probably you could economize by relying on the ingenuity of the architects to combine satisfactorily the large concert auditorium and the operatic stage, this proposed National Conservatory would cost the nation about three million dollars. You may think that the tuition fees exacted from a thousand students or more will yield a sufficient income to pay for the interest on the building, for its maintenance, the teaching faculty, etc., but this is not at all the plan of our friends yonder.

Far from it; they want the nation first to build a National Conservatory and then to administer to the needs of our musical youth absolutely free of charge. Do you feel justified in carrying your sentimental and patriotic sympathy with music in America so far as to levy an initial burden of several million dollars and an additional yearly burden of about five hundred thousand dollars on the American taxpayer?

If these arguments did not permit of rebuttal, undoubtedly it would be the duty of our Solons to vote the proposition into the abyss of Congressional pigeonholes. Should, on the other hand, the champions of a National Conservatory succeed in proving that, even at such extravagant figures, the cost of a National Conservatory would not be out of proportion to the profits derived from it in some tangible form by a perceptible percentage of the population, the proposition would have some chance of serious consideration. Once convinced that it would be a sound national business investment, Congress would probably concur in the view that a National Conservatory

should not be subjected in its management to those commercial risks, drawbacks and compromises which cannot be avoided by private institutions based on the principle of to buy and to sell. In other words, Congress would probably not see fit to discriminate between this and other national institutions of an educational type by levying in addition to the indirect national tax a direct tax on the students or their parents, who already would be contributing their share to the indirect tax.

Possibly, though won over to the main principle of a free National Conservatory, Congress might at first contend that the institution should be thrown open to whoever cared to enter it, with no entrance examination at all or only a sham examination, but they probably would soon understand the folly of such a policy.

Better no National Conservatory at all than an official incubator of a musical proletariat. It should be the gift of the nation to the musical, not to the unmusical, carrying with it the premise of musical talent, obligations of strictest discipline and serious effort to become worthy of the gift.

On the other hand, the National Conservatory should have this feature in common with all other conservatories, that it would intend not so much to discover, breed and perfect geniuses as to send back among the people an army of well-trained musicians and music teachers of at least average musical gifts.

If they included, as has been so conspicuously the case at Paris, men and women of extraordinary talent, so much the better, but the healthy development of our national musical life depends not so much upon the brilliant deeds of a few as on the solid missionary work of the many.

Since the American people cherish an ultra-democratic respect for the average mortal, since they are avowed devotees to numerical majority, and since they are not yet given to fostering officially unconventional genius, the standpoint just analyzed, and presumably no other, would appeal to Congress after Congress has commenced to look with favor on a National Conservatory as a national business proposition.

But would a National Conservatory be a profitable investment of national funds? To wax eloquent over the waste of public funds in erecting a monumental building for this purpose is, of course, absurd, because the funds would flow back into the pockets of the bricklayer, the mason, the architect, the manufacturer, the marble or granite companies, and so forth. Therefore the question really is, Would the specified use of the building be profitable for the nation?

One might say that it makes little difference whether music students pay for their instruction indirectly through the Treasury Department as trustees of national funds or directly to private music teachers. The fallacy of this argument is obvious because the burden, be it ever so infinitesimal, would really be thrown on many millions of taxpayers instead of on a few thousand whose children alone would derive an immediate educational profit.

Not much sounder is the argument that, while access to the classes of the conservatory would be free under adequate rules of examination and other restrictions, access to the concerts and operatic performances would not, and that these entertainments therefore would contribute to the maintenance of the institution. The trouble with this argument is that the American people are conspicuously and splendidly opposed to charging admission fees, etc., to any of their national institutions. Nor would this source of income, even if based on optimistic estimates, be considerable enough to influence Congress one way or the other in its decisions.

Quite different is the argument that a National Conservatory would gradually help to stop millions of American dollars from being poured into the coffers of European conservatories, European music teachers, European boarding-house keepers, European merchants, European this and that.

Furthermore, a National Conservatory would gradually help to undermine the fad, so far as it is a fad, of importing European "stars" and celebrities who then export millions of American dollars to Europe.

The business of playing in American orchestras, of conducting American orchestras, of impersonating heroes and heroines on the American operatic stage, etc., would gradually become, within reasonable limits and without chauvinism, a homespun business exactly as it is in every European country, with the partial exception of England.

If the champions of a National Conservatory thus convince Congress that music in America largely rests on a fundamentally wrong economic basis, that a National Con-

servatory will help to readjust this basis, and that it therefore will be a profitable investment from a broad national business standpoint, their case is practically won.

We shall then have a National Conservatory, and within a few years the results will force the people to wonder why its establishment was so long delayed.

Not merely this, but the strength of a certain type of arguments would soon be felt which, for their "sentimental" character, cannot be expected to appeal to a legislative body of men of affairs as they do to us musicians and music lovers, and which it might be a tactical blunder to press into service too soon.

I mean this. A National Conservatory would signify the official recognition by the American people of music as an essential factor of national culture.

Dignity would be added to the musical profession, the cause of respectable and meritorious private competitors would be strengthened, and that of unsound institutions would be weakened.

A still more important result for the musical welfare of our country would be that an outlet for the thousands of talented home-trained instrumentalists and vocalists would become imperative.

Good symphony orchestras and chamber music organizations would spring up everywhere by sheer force of economic necessity. For obvious reasons their financial problems would be less difficult than those of the now comparatively few permanent local orchestras in America. While they would naturally interfere with the activity of the traveling orchestras, they would give what these, with all due respect and gratitude for their splendid pioneer and missionary work, cannot give to the communities on their circuit, namely, a healthy musical backbone.

Furthermore, the frightfully provincial performances of the great oratorios, etc., with a screeching organ, or "two" piano or fragmentary orchestra would gradually become a thing of the past.

I also firmly believe for the economic reasons stated above that the establishment of a National Conservatory would help considerably in dotting the country with permanent homes for the operatic repertory sung in English by skilled American vocalists for an adequate but not demented compensation. Then, and not until then, will our country have what we lack, in spite of contrary opinion that does not look beyond the horizon of a few musical centers, namely, a musical atmosphere.

In Europe this mysterious yet omnipresent musical atmosphere is but the love, desire and respect for musical art permeating in proportionate degrees all strata of society through the medium of local choral societies, local orchestras, local chamber music, local opera.

If competition between a National Conservatory and the great private conservatories will help to generate and to spread this precious musical atmosphere, by all means let us have a National Conservatory.

Theodor Wichmayer, the Leipzig piano pedagogue, now in Stuttgart, who once spent two years in Toronto, Canada, and married one of his Toronto pupils, has received the title of Professor from the King of Wurttemberg.

Baron d'Erlanger, composer of "Tess," which was produced at the end of the late Covent Garden season, is not to be confused with Camille Erlanger, composer of "Aphrodite," which is to be produced at the Manhattan this season.

ALBERT BORROFF
— BASS —
504 KIMBALL HALL CHICAGO, ILL.

GEORGE ASHLEY BREWSTER
TENOR
Pupils Accepted. OHIO BLDG., CHICAGO, ILL.
Director, Voice Dept., Valparaiso, Ind., University.

MRS. STACEY WILLIAMS
VOICE CULTURE
KIMBALL HALL CHICAGO

Personal Address: Box 24, Singac, N. J.
Direction: THE HENRY WOLFSOHN MUSICAL BUREAU, 1 West 34th St., N. Y. City
TOUR 1909-10 BEGINNING OCTOBER 1 NOW BOOKING



MME. ROSA OLITZKA
Prima Donna
CONTRALTO
Late
Covent Garden,
London, Eng.
San Carlo, Naples, Italy.
Metropolitan Opera, New York
Management:
GEO. M. ROBINSON, 1 Madison Ave., New York

CHRIS. J. SCHMIDT
Concert **BARITONE** Recital
338 Clermont Avenue, Brooklyn, N. Y.

HERBERT MILLER
BARITONE
VOICE DEVELOPMENT AND REPERTOIRE
STUDIO, 626 FINE ARTS BLDG CHICAGO
G. LORIA
Teacher of Modern Languages,
Instructor of Leading Singers
Ansonia Hotel, B'way & 73d St. Tel. 3320 Columbus
ITALIAN DICTION
For Opera Students and Professionals
An ideal method for acquiring a perfect Accent and Articulation, Style and Expression, Rhythmic Versification and a Faithful Interpretation of Librettos.

Maxmilian DICK
SOLO VIOLINIST
Trans-continental Tour
Direction - - Central Lyceum Bureau
Orchestra Building, Chicago

DANIEL PROTHEROE
Teacher of Singing, Harmony,
Counterpoint
610 FINE ARTS BLDG., CHICAGO

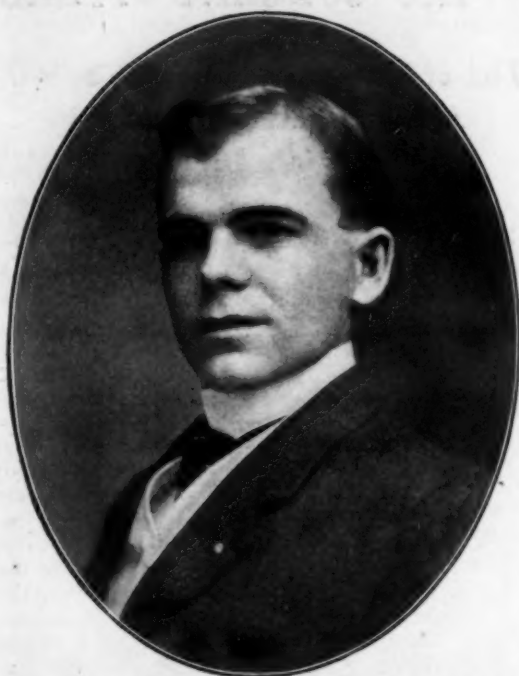
VIOLETTA COLE
CONCERT PIANIST and TEACHER—Pupils accepted
Studio, 4th floor Fine Arts Bldg.
CHICAGO, ILLS.

Etta Edwards
[Formerly of BOSTON]
Voice Culture and Repertoire
5140 Madison Ave., Chicago, Ill.

SCHUMANN-HEINK

ACCEPTS NEW DIRECTORSHIP

Parvin Witty to Conduct Choral Society of El Paso, Tex.



Parvin Witty, a Well-Known Tenor, Who Has Sung Much in the Middle West

CHICAGO, Aug. 30.—Parvin Witty, who has been winning distinction throughout the Middle West as a tenor soloist, appearing in recital, oratorio and miscellaneous concerts, has accepted an offer to become director of the El Paso (Tex.) Choral Society. Mr. Witty will continue to do concert work in the Middle West and will devote some time also to teaching in El Paso.

WASHINGTONIANS AT NEWPORT

Ethel Tozier and Mildred Kolb, Pianists, Heard in Recital

WASHINGTON, D. C., Aug. 30.—Mildred Kolb, the talented young pianist, of this city, who was recently presented in concert at Newport by her teacher, Mme. Marie Von Unschuld, was warmly received. Mme. Unschuld herself has been spending the summer at Newport, giving most of her time to teaching and preparing for a concert tour during the coming season. She will return to Washington early in October for the opening of the Von Unschuld University of Music.

Another Washington pianist who has been heard during the past week at Newport is Ethel Tozier, who was presented by Elizabeth Swinburne with a handsome pendant at the conclusion of the concert.

Mrs. Katie Wilson-Greene has just returned from New York, where she has completed arrangements with several managers for bringing to Washington some vocal and instrumental artists during the coming season. In an interview with Mrs.

Wilson-Greene she promises a number of musical treats for the winter, and she has the option on bringing Hammerstein's opera company here in November if the public wishes it. She has also arranged to conduct a series of concerts in Pittsburg and Columbus, O., including Schumann-Heink and Scotti among her artists.

W. H.

30,000 PEOPLE HEAR
1,000 CHILDREN SING

Ocean Grove's Young Musicians Attract Three Greatest Audiences of the Summer Festival Concerts

OCEAN GROVE, Aug. 30.—In the last ten days 1,000 children, under the direction of Tali Esen Morgan, have delighted thousands of Summer visitors with their singing. Three great festival concerts were given, each time to a crowded house, which means that over 30,000 people were attracted by the fame of these performances.

The training of a children's chorus is trebly more difficult than that of an adult chorus. One thousand children must be kept in order, in itself no small task, and then must be taught to sing. Rehearsals are held daily under the direction of Mr. Morgan, and such is his control over the children that he seldom has to repeat an instruction. In their singing, he has absolute command and they watch him more closely than the adult chorus. So dependent are they on the beat, that Mr. Morgan can change the speed, make holds, ritard, do anything and they will follow without a break.

And they really sing. The tone is musical, even the boys do not yell, and the broken, detached style of singing so often heard in children's choruses, is entirely absent, and is superseded by a beautiful and sustained quality of tone. The enunciation is so perfect that the printed words are superfluous. The shading ranges from a big fortissimo to the most delicate pianissimo. Taking it all in all, no such children's singing is heard anywhere else.

The children were assisted on the various evenings by Wilfrid Morison, a boy soprano, who has a breadth of tone and a conception of style seldom found in a young child; Mrs. Hardin Burnley, reader, who pleased the audiences mightily; the Aida Trumpeters, four girls who have made a decided success of their Summer's work here; the Festival Orchestra, the Gipsy chorus, the Indian chorus and the Ocean Grove cadets. The music of the entire program was arranged and orchestrated by James Bradford in excellent style. The decorations, electrical and otherwise, were elaborate and surpassed those of previous years.

A. L. J.

Carroll College, of Waukesha, Wis., has secured three new instructors for the musical faculty, making that department of the college work unusually well provided for. The new instructors and their subjects are: Clarence E. Shepard, piano and

NEW VIOLINIST WILL ENTERTAIN AMERICANS THIS YEAR



Elsie Playfair, the Australian Violinist, Who Will Tour America This Season

Elsie Playfair, the violinist, who comes to America this season with R. E. Johnston, has recently come into possession of Louis Spohr's long-lost violin, stolen from its original owner over one hundred years ago. Its subsequent wanderings cannot be traced, but it eventually came into the hands of a well-known American amateur, who presented it to Miss Playfair in recognition of her great artistic talent. Elsie Playfair has laid the foundation for a great and

enduring American success by her brilliant European work. Related to many of the titled families of England, she is much sought by exclusive clubs and societies. As soloist with the prominent orchestras of Europe her work has been marked by an unusual grasp of brilliant orchestral effects. She has thorough control of her work, and is an artist from finger tips to brain. Before coming to America she plays a short European season.

organ; Blanche Wilson, assistant in piano and instructor in mandolin and guitar, and Burt W. Clayton, voice culture.

Manhattan Beach's Gala Week

The two-day musical festival at Manhattan Beach, marking the departure of the British Guards Band, has been the chief attraction during the past week. Thousands of visitors enjoyed the music and general gaiety. The Arion Society, which will furnish the Casino with attractions for the remainder of the season, joined forces with the band, and the result was a treat.

On Friday evening a farewell banquet was tendered Lieutenant Carlton, the band's leader, and Manager Amer, the manager of the Manhattan Beach Hotel, presented the young bandmaster with an ebony and gold

bâton. Among those who attended the farewell dinner was Oscar Hammerstein. A notable program was rendered by the band, with the assistance of Archie Hackett, tenor; Thomas H. Thomas, tenor; Graham Reed, bass, and Donald Chalmers, bass.

Dr. B. Merrill Hopkinson, the Baltimore baritone, gave a recital recently at Prout's Neck, Maine, for charity. The recital was given at the Hotel Checkley, and there was a large attendance, which included a number of Baltimoreans. Dr. Hopkinson was assisted by Mrs. William S. Nelson at the piano and Elise Douglass Kingman, who played a violin obbligato. Dr. Hopkinson's numbers included "When Thou Art Nigh," a composition by Marguerite W. Maas, an advanced student of the Peabody Conservatory.

LITTA GRIMM
Oratorio Concerts, Song Recitals
Management: The Henry Wolfsohn Musical Bureau, 1 West 34th St.
Southern Engagements. Direction of FRANK E. EDWARDS
36 Methodist Book Concern Building Cincinnati, Ohio

CECILE BUEK SOPRANO
Direction: J. E. FRANCKE
24 W. 31st St., N. Y.
Phone, 3778 Mad. Sq.
ORATORIO CONCERTS RECITALS

Charles Norman **GRANVILLE** RECITAL TOUR
MIDDLE WEST: OCT. 18 TO NOV. 5
Management, W. R. ANDERSON
5 W. 38th Street N. Y. City

AMERICAN CONSERVATORY
All Branches of Music and Dramatic Art
Send for Catalog
KIMBALL HALL, CHICAGO, ILL.
JOHN J. HATTSTAEDT, President

RECITALS BEATRICE **HARRON** DRAMATIC READER
CLUBS and AT HOMES
TOUR NOW BOOKING
Direction: J. E. FRANCKE, 24 W. 31st St., N. Y.
Phone, 3778 Mad. Sq.

AUGUSTA **COTTLOW** SOLOIST with all the principal orchestras and organizations. In Europe, season of 1909-10. Steinway Piano used. Exclusive Management: HAENSEL & JONES, 1 East 42d St.

JOHN YOUNG TENOR
Management: WALTER R. ANDERSON
5 West 38th Street, New York

CHRISTINE MILLER CONTRALTO
PITTSBURG ACADEMY
PITTSBURG, PA.

HORATIO CONNELL BASS BARITONE
IN AMERICA, SEASON 1909-10
Exclusive Management: HAENSEL & JONES
1 East 42d Street, New York

MARY WOOD CHASE CONCERT PIANIST
SUITE 680 FINE ARTS BUILDING, CHICAGO
LECTURE RECITALS

G. MAGNUS SCHUTZ Basso-Baritone
(VOCAL INSTRUCTION) Management A. B. Pattou, 26 East 23rd St.
Studio No. 2, 26 E. 23d St. New York City

MARGARET KEYES CONTRALTO
CONCERTS ORATORIO RECITALS
Management: THE HENRY WOLFSON MUSICAL BUREAU
1 West 34th Street, New York

LOUIS ARTHUR RUSSELL Singing in all its phases; Advanced Piano-forte; Theory—author of the Russell Methods of Music Study; Russell Books, etc.
Send for Booklet, Director Normal Institute of Music, Carnegie Hall

GUILMANT ORGAN SCHOOL WILLIAM C. CARL
and distinguished faculty
FALL TERM, OCT. 12th
Send for Catalogue, 34 W. 12th St., N. Y.

BEATRICE **WHEELER** MEZZO-SOPRANO
COSTANZI THEATRE
ROME, ITALY
SEASON 1909-10.

LOUDON CHARLTON, Carnegie Hall, New York, announces
GEORGE HAMLIN The Distinguished American Tenor

DARBYSHIRE BARITONE
561 W. 186th St., N. Y.
Phone, Audubon 648
CONCERT, ORATORIO, RECITAL

MARGARET RABOLD SOPRANO
Concerts, Recitals
141 EAST 16th ST., NEW YORK

JULES FALK, VIOLINIST, A NEWCOMER

**A Pupil of Ysaye and Sevcik, He
Has Had Unusual Success
in Europe**

One of the most interesting personalities among the younger leading violinists is that of Jules Falk, who will be introduced to American audiences this season under the management of the Henry Wolfsohn Musical Bureau. This announcement is of interest on account of the laurels won by Falk wherever he has appeared in Europe.

With his beginning as a pupil of Sevcik, in Prague, who at once foretold his success, that great teacher early recommended Falk to substitute for Hofman, first violin of the Bohemian String Quartet, as soloist with the Bohemian Philharmonic Orchestra when a sudden illness prevented Hofman's appearance, and so greatly impressed was this master with the genius of the young violinist that throughout the last months of his study in Prague he received the gift of a daily lesson.

A concert in the Rudolphinum in Prague, the great auditorium of that city, marked Falk's debut, and was undoubtedly one of the musical events of the season. Encore after encore was demanded by the enthusiastic audience, until the young violinist, lights having been turned out, was reduced to bowing his farewells in almost total darkness.

After this Falk gave several concerts in London, where a number of brilliant programs established his virtuosity. This led to his being invited to play before an audience in Marienbad, which included King Edward VII, when that monarch's repeated "commands" for encores alone showed his keen appreciation. All this led naturally to the next step in his career—Belgium and Ysaye—and a continuance of his studies under this master, whose regard for his new pupil soon turned to admiration, and he bestowed upon him the signal honor of consenting to conduct the Vienna Orchestra when Falk should play with it as soloist.

By this time Falk had appeared with great success in nearly every prominent center in Europe, gaining for himself a reputation that placed him high in musical ranks. In Berlin a program of three extremely difficult concertos (Bach, Lalo and Gernsheim) played in one evening with the Mozart Orchestra proved a brilliant success, an achievement of no little importance. In fact, Professor Gernsheim's interest in the player and his interpretation of the concerto was such as to lead him to give Falk the details of this fine work, and to attend the orchestral rehearsals in person, supervising the different choirs of the orchestra. That Falk was able to realize his conception was evidenced when Professor Gern-



—Photo copyright by Eliss Goldensky.

**Jules Falk, Who Will Tour America
This Season**

sheim told him that no violinist had played the concerto, particularly the last movement, with the buoyancy he put into it.

Falk's Stradivarius violin is described as an instrument of unusual power and beauty, whose rare qualities make it the finest of interpreters.

One final honor did Ysaye bestow before allowing his pupil to leave his guardianship, namely, to play at his own birthday soirée, on the programs of which are the names of the greatest.

The work of Falk is peculiarly individual; there is a wonderful sense of refinement about all he does, and none can fail to appreciate the delicacy and artistic finesse with which he plays, his superb technic, and, above all, his tone, which is rich and sonorous, yet has a flexibility and subtlety of shading that, swelling to dramatic power in a concerto, softens into mellow warmth in the old dance forms which he plays with such exquisite beauty.

photograph of the opera singer on the title page. This song is a brilliant coloratura, and has a flute obbligato. Among the other songs are "Awake, 'Tis the Dawn," and "Drifting to Dreamland."

Mrs. Hawley has not confined her efforts entirely to musical compositions. She recently completed the dialogue for a play entitled "Uncle Dave Holcomb," the plot for which was furnished by William Lawrence, for several years a successor to Denman Thompson in productions of "The Old Homestead." The piece will open in Schenectady, N. Y., this week, and Mr. Lawrence will play the title rôle.

D. L. L.

MELBA NOT OF JEWISH DESCENT

**Singer Asks "Musical America" to Deny
Widely Circulated Report**

Mme. Nellie Melba, through her personal representative, Agnes G. Murphy, has asked MUSICAL AMERICA to deny a statement made in the N. M. H. A. Review and reprinted widely throughout the country, to the effect that she comes from Jewish ancestors. Here is Miss Murphy's letter:

To the Editor of MUSICAL AMERICA:

The statement in an article on "The Jew in Music," taken from the N. M. H. A. Review, that "even our Queen of Song, Melba, is known to be of Jewish descent," has caused considerable surprise and amusement to Mme. Melba and her friends. The alleged "Jewish descent" is purely imaginary. Her parents were both of Scottish birth and descent, and their families for generations staunch adherents of "the Kirk." If Mme. Melba were of Jewish descent she would be as proud of the heritage as she is of her Scottish pedigree.

Yours faithfully,

AGNES G. MURPHY,
Personal Representative.

BOHEMIANS PLAY INDOORS

**Music of the "Jinks" Performed in San
Francisco Concert**

SAN FRANCISCO, Aug. 27.—The great audience at the Van Ness Theater yesterday netted the Bohemian Club a large sum to be devoted to the upkeep of their grove of redwoods near Monte Rio. The concert was the yearly venture of the club, which aims to produce, for the benefit of those who could not attend the "Jinks," some of the musical features of the performance.

Selections from "St. Patrick at Tara," the musical play of this year, were performed by an orchestra of sixty, under the direction of Wallace Sabin, the composer. Compositions by H. J. Stewart and Theodore Vogt, local writers, also found places on the program. Mackenzie Gordon, tenor, was the soloist of the concert.

Lawrence College Music Department Gets New Building

APPLETON, Wis., Aug. 30.—Lawrence College has been presented with a new conservatory building by George F. Peabody, a local merchant. The new building will contain offices, studios and a recital hall seating 400, and will greatly enlarge the facilities of the department.

William Harper, the New York bass, who is the head of the school, announces that with the new recital hall he will be enabled to enlarge the opportunities for bringing outside artists, and predicts that the already large attendance at the school will be greatly increased.

"The Dollar Princess" Has Opening

ATLANTIC CITY, N. J., Aug. 30.—"The Dollar Princess," the English musical comedy imported by Charles Frohman, was given its premiere here to-night. It proved to be a dainty and melodious work. Two acts are laid in New York and one in London. There is a waltz measure which may rival the waltz from "The Merry Widow."

Hugo Troetschel, organist of the Schermerhorn Street Evangelical Church, Brooklyn, gave an organ recital at the Methodist Episcopal Church, in Lee, Mass., on the afternoon of August 22.

RABINOFF ANNOUNCES HIS CONCERT-GIVERS

**List of Musical Celebrities Who Will
Appear Under Chicago Im-
presario's Direction**

CHICAGO, Aug. 30.—Max Rabinoff, Oscar Hammerstein's local representative, who has come prominently into the concert field as a manager of artists and orchestral concerts, announces ambitious plans for this season.

Gustaf Holmquist, the basso, one of the Rabinoff artists, is making his engagements for the approaching season, and has been secured by the Evanston Musical Club to sing in the "Beatitudes" for that organization February 7.

Virginia Listemann, the soprano who has been scoring many triumphs on the Pacific Coast, will transfer her activities to the South at the conclusion of her present Far-West engagements. She will give a recital at Meridian, Miss., during the first week in November, and a number of other concerts in that part of the South are being arranged for this talented young singer.

Alexius Bass, a Wisconsin baritone, is another artist who will figure prominently in Mr. Rabinoff's plans.

Hanna Wolff, a Dutch pianist of superior attainments, and a pupil of Godowsky; Rosa Olitzka, the contralto; Bernhard Listemann, the celebrated American violinist; Leo Tecktonius, a Greek pianist; Alexander Zukowsky, a Russian violinist, and Olive Howard, American lecturer and pianist, are among the other artists Mr. Rabinoff has added to his list.

STOCK IN DICKINSON'S PLACE

**Report That He Will Become New
Musical Art Director**

CHICAGO, Aug. 31.—It is reported from a very reliable source that Frederick Stock, director of the Thomas Orchestra, has been offered the position of director of the Musical Art Society, which has been left vacant by the departure of Clarence Dickinson. In case of the refusal of the eminent conductor three well-known Chicago conductors are said to be strong second choice, namely, Dr. Allum, who came here three years ago from Scotland, where he received the degree of music doctor from the Trinity College of Dublin; Daniel Protheroe, who has been connected with many choral societies in this country and abroad, and Harrison Wild, the well-known conductor of the Apollo Club. It is also reported from the same source that Katherine Howard, the well-known organist, has succeeded Mr. Dickinson as organist and director of the K. A. M. Temple; for the third position the name of Jason Moore, formerly the representative of MUSICAL AMERICA in Berlin, has been mentioned, and William E. Zeuch will fill the position of instructor of the organ class at the Cosmopolitan School of Music.

These different positions were all under the supervision of Mr. Dickinson, and his absence will leave a wide gap in musical circles. Before going to New York the eminent organist went with his wife to Carleton, Canada, where they will remain for a short visit at the former home of Mrs. Dickinson.

R. D.

Philadelphia Opera Plans

PHILADELPHIA, Aug. 31.—Forty performances of opera comique are to be added to the regular Hammerstein season of grand opera at his new house here. The Metropolitan company, at the Academy of Music, under the direction of Gatti-Casazza and Dippel, will give the usual twenty subscription presentations, besides five performances of opera comique. The Metropolitan will give the first offering on November 6, while the Hammerstein temple opens on November 17.

S. E. E.

"MORMONS" SING IN PORTLAND

**Tabernacle Choir Gives Concert After
A.-Y.-P. Choral Contest**

PORTLAND, ORE., Aug. 26.—The appearance in the Baker Theater on Tuesday evening, August 24, of the Mormon Tabernacle Choir, of Salt Lake City, under the direction of Evan Stephens, and accompanied by J. J. McClellan and E. P. Kimball, was most successful, and the large audience was enthusiastic. The program was devoted to solos and choruses, and contained many well-known compositions. The choir stopped in this city on its way from the Alaska-Yukon-Pacific Exposition, where it had participated in the Welsh singing contests.

The Methodist Episcopal Church, South, recently erected at a cost of \$100,000, is having installed, a new organ to cost \$8,000, which will contain the latest improvements in organ building.

German Singers in Central Park

A large crowd defied the threatening storm last Sunday afternoon to hear the singing of the United Singers in concert with the Seventh Regiment Band. Carl

Hein waved his bâton over 400 male voices. This was their last public appearance until Sunday, September 26, when, with an equal number of female voices, they will sing at the Hippodrome at the request of the committee in charge of the Hudson-Fulton celebration. The singers were listed to sing four numbers. The first number was "Im Wald," by F. Leu. At the close of the first part of the program they sang several old German love songs, including "Aus der Jugendzeit," "Ritter's Abschied" and "Guchheiser Mein Dirnd'l."

WRITES SONG FOR TETRAZZINI

**Mrs. Hawley, of Boston, Composes a
Brilliant Coloratura Number**

Boston, Aug. 30.—Mrs. Annie Andros Hawley, the composer, has returned from a two months' European tour and will spend the winter at her Brookline, Mass., home.

Mrs. Hawley, who last season dedicated a song to Geraldine Farrar, has written a number of songs this summer, among which is one entitled "Or d' Ogui Baccio in fioco," which Mrs. Hawley has been given permission to publish under the patronage of Mme. Tetrazzini, with a fine

GERMAINE

Sole Management:

M. H. HANSON

Carnegie Hall, New York

Telephone 6337 Columbus

6338 Columbus

Arnaud

Mischa Elman

PIANIST: FIRST PRIZE, PARIS CONSERVATOIRE

**2d AMERICAN TOUR
BEGINS OCTOBER 1909**

CHICKERING PIANO USED

SEASON 1909-1910

IN AMERICA

January, February, March

MANAGEMENT:

**THE HENRY WOLFSOHN
MUSICAL BUREAU**

1 WEST 34th STREET, NEW YORK

THE BALDWIN PIANO USED

SELECTING CHICAGO OPERA HOUSE SITE

Architects Begin Plans for Proposed Structure—Elaine de Sellem and Alexander Saslavsky Score as Symphony Orchestra Soloists—News of Local Musicians

CHICAGO, Aug. 30.—Permanent grand opera in Chicago approached realization today when plans for the early erection of a \$1,000,000 home on the North Side were revealed. Two sites are in prospect, one at Rush and Erie streets and the other at Rush street and Chicago avenue. Architects have been asked to prepare drawings for the building, and Oscar Hammerstein, of New York, who is the prime mover in the undertaking, is said upon good authority to be ready to proceed at an early date with construction.

Elaine De Sellem, the Chicago contralto, was the soloist at the concert given last Tuesday night at Ravinia Park by the New York Symphony Orchestra, under the leadership of Walter Damrosch. The young singer won a remarkable tribute of applause, which was started by Mr. Damrosch himself for her beautiful singing of the aria from Verdi's "Don Carlos." Miss De Sellem has an excellent contralto voice, and in her aria displayed delightful artistry and musicianship. In the "Prelude du Deluge," by Saint-Saëns, the violin solo was played remarkably well by the popular Alexander Saslavsky. Next Monday night William H. Sherwood, the distinguished pianist, will be the soloist, and Thursday evening Luella Chilson-Ohrman, the soprano, will sing the Polonaise of "Mignon."

At most of the concerts Alexander Saslavsky, assistant conductor, has directed at least one selection. His reading last Monday of the "Waltz from Naila," by Delibes, was noteworthy.

Thomas N. MacBurney, the young baritone, who has had a remarkably successful Summer in Chicago as a teacher of voice and coach for concert singers, is an exponent of Frank King Clark's methods. He was for three years Mr. Clark's assistant in Paris.

Herbert Miller, baritone and voice instructor, will move from the fourth floor of the Fine Arts Building, where he has been located since his return from Europe, to the sixth floor, where he will teach in the studio occupied for many years so successfully by George Hamlin.

Hanna Woodward, soprano, will sing Helena Bingham's "Of What Is My Heart Singing?" at her recital in November. "I Can't Be Happy Without You," by the same talented composer, met with a great success at Sans Souci when played by the Vessella Band.

George Nelson Holt has returned to town. This popular basso and instructor at the Columbia School has been very successful fishing trout, and is looking forward now to a very busy season.

The Mary Wood Chase School of Artistic Piano Playing has issued its new catalog for the season of 1909-10. Mary Wood Chase is director of the school and piano educator. This artist has combined a great ability as concert pianist and educator. Her pupils are in great demand as teachers throughout the country, and her book on "Natural Laws and Piano Technique" has been accepted for publication by Oliver Ditson & Co. As assistant teachers Gertrude Gane, Myrta Coe Rundle, Clara Kramer, Gertrude Branigan, Ruth Made-

laine Burton, Eva Bardwell Gardner, Gertrude White, Grace Seiberling, Anna Sweeney, Gretta Gray and Mildred Morrison will give careful training to pupils, as they have unusually successful experience in the method employed by Miss Chase. Charles Demorest will teach harmony and composition at the school.

The Chicago Musical College has issued its catalog for the season of 1909-10. This institution, which was founded in 1867, has for president Dr. F. Ziegfeld, Chevalier of the Legion of Honor; William K. Ziegfeld, vice-president and general manager; Carl Ziegfeld, secretary and treasurer; R. Earle Smith, assistant manager, and George A. Davis, manager of the Concert Bureau. The Chicago Musical College is now in the new Musical College Building. The faculty will include Anton Forster, Alexander Sebald, Maurice Devries, Eric de Lamarier, Anatoli Melzakowski, Maurice Goldblatt, Rose Blumenthal and C. Gordon Wedertz. The school will reopen September 13, and already some plans are in readiness to make an addition to the college building of two stories. In October the Ziegfeld Hall, in which already several unofficial concerts have been given, will be officially opened, Anton Forster and Alexander Sebald making their debuts.

August has been a month of unusual activity for the Music Teachers' Exchange and Musical Agency. There have been many important positions filled, and renewed activity in the booking of artists has begun earlier than usual this year.

The latest artist to place her bookings in charge of Mr. Stavrum is Priscilla Carver, the pianist. Miss Carver is the leading exponent among the younger pianists in the methods employed by Harold Bauer and Mme. Carreno. Miss Carver was soloist with the Theodore Thomas Orchestra at Ravinia Park in June, and will again be the soloist there with the Damrosch Orchestra, August 31.

The Columbia Conservatory, of Aurora, Ill., has issued an interesting catalog for the season of 1909-10. Harry R. Detweiler, publisher of the monthly magazine, *The Lyre*, is director of the school, and Katherine Howard, the well-known organist, is associate director.

Carl Ziegfeld, secretary and treasurer of the Chicago Musical College, came back today from his vacation. He made a hunting trip in Canada, and sojourned also at Delevan Lake with Mrs. Ziegfeld.

Applications for the forty-five free and 150 partial scholarships offered annually for the past half century by the Chicago Musical College have this year swamped the business staff of this institution. Never before in the history of the college have the requests numbered so many, and they hail from every State in the Union.

R. D.

Helen Carrington, who made such a decided success in the "Pirates of Penzance" last Spring in New York, and who for two seasons has been the leading singer in the Bronx Opera Club, has made a favorable impression in Paris with her beautiful voice. She is one of a group of enthusiastic pupils who accompanied Dr. Franklin

Lawson abroad and has been studying with him all Summer, making light opera her specialty. She returns on the *Mauretania* on September 4.

R. E. JOHNSTON IN NEW OFFICE

Manager Moves Into Four-Room Suite of St. James Building

With three concert companies, two orchestral tours, ten singers, four violinists and three pianists to book, R. E. Johnston has found his old offices too small, and on September 1 moved into more commodious quarters on another floor (the fifth) of the St. James Building, where he can give the business of all his eminent artists the attention it requires. There will be two private offices for transacting business, a reception room, a general workroom and storeroom. An important feature of the new suite will be a Knabe piano, where voices can be tried without the trouble of an outside appointment. With Liza Lehmann, Thomas Beecham and his orchestra and little Pepito Arriola coming over for the first time, to say nothing of the old attractions, the Duncan-Damrosch tour, Mmes. Nordica, Jomelli, etc., the season promises to be one of the most important in many years.

"MUSICAL AMERICA" IN EUROPE

Charles H. Keefer Placed in Charge of This Paper's Foreign Interests

Milton Weil, business manager of *MUSICAL AMERICA*, has cabled from Paris that he has completed arrangements for the establishment of a Berlin office for this publication. Charles H. Keefer, the well-known Berlin journalist and musician, will have charge of the European interests of *MUSICAL AMERICA* and will begin immediately to establish a chain of headquarters in the important musical centers of the Continent. The Berlin office will be located at Goltzstrasse 24.

Helen Kloborg, the young soprano, who was one of the party accompanying Dr. Lawson to Paris for study, has been studying every day in King Clark's studio, where she has been preparing herself for light opera. This young singer has an unusually beautiful voice, and should make a great success. She will return to America with the rest of the class on September 4.



Justine Ingersoll

Justine Ingersoll, of New Haven, daughter of the late Governor of Connecticut, and known for her devotion to music and as an organizer of many popular concerts and amateur opera companies, died last week in Jamaica Plain, Mass. She was sixty-one years old and unmarried.

George H. Sinclair

George H. Sinclair, aged forty-four years, died in the German Memorial Hospital in New York last week, following an operation. Mr. Sinclair was known in the stock brokerage world in New York City and to the artistic world by his keen interest in musical and literary affairs. He was a capable violinist, and for many years was prominent in oratorio work. He was president of the New York Festival Chorus, and identified with numerous musical organizations.

E. Landis Snyder

MIDDLETOWN, PA., Aug. 27.—E. Landis Snyder, director of music in the Quincy public schools, died yesterday in this city. He was thirty-five years old and had been in his present position since 1901. In connection with his other musical work, he organized in the school an orchestra that was one of the leading musical forces in his home town. Mr. Snyder was also organist and musical director of several churches, and did much composing.

Mme. Innes Fabbri Müller

SAN FRANCISCO, CAL., Aug. 30.—Mme. Innes Fabbri Müller, in her day one of the most prominent of prime donne, died at the German Hospital here to-day from the results of a paralytic stroke. She was eighty years old and had been in failing health for some time.

Mme. Fabbri, as she will be best remembered, was born in Vienna, Austria. Gifted with a voice of extraordinary sweetness and purity, she soon attracted attention, and no sooner had she come into the public view than her remarkable histrionic ability made her the sensation of the capitals of Europe when she was only twenty years old.

Soon she was singing the leading rôles in the great operas and enjoying the friendship and encouragement of the world's foremost composers of the time, among them Meyerbeer, Wagner and their contemporaries. Operas were written for her, and until Adelina Patti's star arose she was the leading diva of Europe. Even after Patti had achieved renown Mme. Fabbri shared honors with her, the two alternating in grand opera during several tours of the chief cities of Europe.

To ORATORIO SOCIETIES and MANAGERS of FESTIVALS

Remember that there will be with us during the coming Season

TILLY KOENEN

The Dutch Contralto, whom I can speak of without fear of contradiction as one of the world's

Greatest Oratorio Singers

Watch for Miss Koenen's New York debut
October 25th

As all the conductors know her as an incomparable artist, she has been booked to appear with:

THE NEW YORK PHILHARMONIC Orchestra (twice).....(Mahler)
THE BOSTON SYMPHONY Orchestra.....(Fiedler)
THE PHILADELPHIA SYMPHONY Orchestra.....(Pohlig)
THE THEODORE THOMAS Orchestra, (Stock)

By the Cleveland Symphony Society.
THE CINCINNATI SYMPHONY Orchestra.....(Stokowski)
THE ST. PAUL SYMPHONY Orchestra, (Rothwell)
THE SEATTLE SYMPHONY Orchestra, (Kegrise)
OBERLIN SYMPHONY SOCIETY.

ATLANTA, GA., FESTIVAL COURSE.
—The Apollo Clubs of St. Louis, Minneapolis and Chicago.

THE NEW YORK ORATORIO SOCIETY for "Missa Solemnis" and "The Messiah," etc., etc.

For dates available, apply sharp to

M. H. HANSON
4 FIFTH AVE., NEW YORK

Piano Buyers

Should not fail to assure themselves that the action in their piano is constructed on correct scientific principles, of the very best materials, and by skilled workmen. This is the most essential part of the piano, and no purchaser of a piano can afford to neglect to ascertain what action is used in the piano to be purchased.

If the action bears the name "STRAUCH BROS." all these questions are satisfactorily answered. The name is an absolute guarantee of the quality of the action.

Our book free on request.

STRAUCH BROS.

22-30 Tenth Avenue, New York

R. E. JOHNSTON

1909 ANNOUNCES FOR 1910
NEXT SEASON

MME. NORDICA

MME. JEANNE JOMELLI, Soprano

MME. LANGENDORFF, Contralto

LILLA ORMOND, Mezzo-Soprano

CHRIS ANDERSON, Baritone

CLARA CLEMENS, Contralto

FRANKLIN LAWSON, Tenor

MYRON W. WHITNEY, JR., Basso

MME. CHARLOTTE MACONDA, Soprano

MARIE NICHOLS, Violinist

MME. LIZA LEHMANN

The Celebrated Composer, who will accompany her own compositions, including "In a Persian Garden," supported by a quartette of eminent European soloists.

BEECHAM'S LONDON SYMPHONY ORCHESTRA (85 Players)

Spring Tour, 1910

ISADORA DUNCAN, dancer, with the New York Symphony Orchestra

WALTER DAMROSCH, Conductor

Season 1910-11 MAUD ALLAN

SERGEI KUSSEWITSKY, the Great Contrabass

Address: **R. E. JOHNSTON, ST. JAMES BUILDING**
BROADWAY AND 26th STREET, NEW YORK CITY

MME. TERESA CARRENO

By Special Arrangement with the John Church Co.

PEPITO ARRIOLA, Pianist

(The Musical Sensation of Europe)

By Arrangement with Concert Direction,

Daniel Mayer, of London

JASCHA BRON

A Wonder Violinist

By Arrangement with Concert Direction,

Daniel Mayer, of London

GERTRUDE PEPPERCORN

English Pianist

ELSIE PLAYFAIR

Australian Violinist

FREDERICK HASTINGS, Baritone



Paul Schmidt, first violinist in Rigo's Orchestra, San Francisco, dropped dead of heart disease as the organization was playing in a downtown café.

A prominent Baltimorean, Charles T. Stackhouse, director of music in the Maryland Avenue Presbyterian Church, is spending his vacation at Atlantic City.

A conservatory of music is to be incorporated at Boise, Idaho, by E. H. Dewey, H. A. Partridge and C. R. Hickey. Plans for a building to cost \$100,000 have already been prepared.

Robert A. Squire, organist of the First Baptist Church, Meriden, Conn., who has been making an extended tour of Europe, has arrived in America and will shortly resume his musical work.

Dr. Torrington, director of the Toronto Festival Chorus, has returned from his vacation, which was spent at Cushing's Island, Me., and is already at work on the musical plans for the coming Winter.

Albert Fink, one of the best known of Milwaukee's violin instructors, will reopen his studio at No. 558 Jefferson street, on September 1. Mr. Fink, besides being an experienced teacher, is a soloist of note.

May Souder, a member of the Tuesday Musical Club, of Akron, O., is in New York, pursuing her vocal studies under the direction of G. E. Griffith, whose studios are at No. 208 West Eighty-third street.

Amy Graham, the musical editor of the Buffalo News, has just completed a course of study with Jacques Dalcroze in Geneva, and after spending some time in Paris will sail for home to resume her literary duties.

The Clef Club, of Buffalo, N. Y., Alfred Jury, director, will give two concerts next season. The first will take place in Convention Hall on February 3, on which occasion Mme. Lillian Nordica will appear as soloist.

"He Is Coming," a song by Paolo La Villa, associate director of the new St. Paul School of Music, was rendered with great success at a recent concert given before the State Teachers' Association in session at Mankato, Minn.

John Philip Sousa, the bandmaster, has named his new march, on which he has worked for several months, "The Honor of the Yankee Navy." He is said to have granted the exclusive rights to Blanche Ring for use in her new play, "The Yankee Girl."

A talented Californian, Mrs. John A. Marshall, has gone to Berlin to complete her musical studies. Mrs. Marshall and her husband will remain abroad for two years before returning to Berkeley to resume their places in the musical life of the town.

The Euterpean Male Chorus, already a prominent Milwaukee musical organization, although but recently organized, has elected the following officers for the coming year: Paul B. Shur, president; Nicholas Ehr, Jr., secretary and treasurer; M. P. Stemper, musical director.

The Arion Musical Club, of Milwaukee, will increase its membership by the addition of twenty male voices in order to render the programs of the coming season. The work in prospect will require large choruses, and particularly an additional number of male voices.

Evelyn Leeds-Cole, of Baltimore, has composed the words and music of a hymn entitled, "A Hymn for Universal Peace." Its first public rendition was at the forty-third anniversary of the Universal Peace Union and the forty-second anniversary of the Connecticut Peace Society.

Margaret Freeling, a former resident of Jackson, Miss., is now in Memphis, after seven years spent in Milan, Italy, where she is an associate teacher with Leoni, of

the Royal Conservatory. As such she has had under her instruction many of the noted opera singers of the day. She will return to Milan early in September.

L. A. Torrens, a noted vocal teacher, of Chicago, is spending a few weeks in Salt Lake City, where he will accept several talented pupils who desire to study with him. Mr. Torrens is well known as the teacher of Corinne Rider-Kelsey. He is accompanied by his wife, who formerly lived in Salt Lake City, and a talented Chicago pupil.

The concerts by the Schubert Choir, of Toronto, Canada, for the coming year will mark another advance in the history of this famous organization. The Pittsburg Orchestra, with Emil Paur as director, has been re-engaged, with Jeanne Jomelli as soloist. Mme. Jomelli will be heard with the Schubert Choir in one concerted work, Schubert's "Lazarus."

Paul R. Utt, one of the foremost vocal teachers of Sioux City, Ia., has accepted a position as head of the music department of Trinity College, Waxahatchie, Tex. Mr. Utt was most successful in his work in Sioux City last season, having organized a men's chorus, which gave promise of a musical future, and having had charge of the music in one of the most important churches.

San Francisco and Oakland, the operatic centers of the Pacific Coast, are to have several performances by the International Grand Opera Company, G. Merola, director. This company has had a successful six weeks' season in the West, besides a two weeks' season in Los Angeles. There are many excellent Italian and French artists in the casts of the various operas to be performed.

Harry Clyde Brooks, tenor, of Cleveland, O., and whose school of music is known throughout the Middle West, has recently compiled two books, one containing the programs given under his auspices at different times, with the purpose of illustrating the kind of music he teaches. The other is a handsomely bound and printed prospectus, containing the details of the work done under his tutelage.

Among the latest singers to win success in the grand opera field is Laura Lewis, of Salt Lake City, a daughter of the founder of the public school system of Utah. Miss Lewis, who is a contralto, is a member of the Joseph Sheahan Grand Opera Company, which has been playing in many cities in Canada and the United States during the past year. In all of her appearances Miss Lewis has had remarkable successes.

Ruth Rumley, sixteen years old, of the Artist Class, La Porte, Ind., School of Music, gave a Chopin recital on the evening of August 25. The program, which was played from memory, included Nocturne No. 12; Etudes, No. 1, op. 25, No. 2, op. 25, and No. 5, op. 10; Fantaisie Impromptu, op. 66; Preludes No. 1, C Major, No. 3, G Major, No. 4, E Minor, No. 6, B Minor, No. 7, A Major, No. 20, C Minor, and Valse Brilliant.

The Kenosha (Wis.) School of Music, recently organized by Harry T. Morgan, has secured as teachers Frieda E. Peycke, a Chicago pianist; Edith Kelley Morgan, a graduate of the University School of Music of Ann Arbor, Mich., and a student of the great concert pianist, Alberto Jonas. Mr. Morgan himself will take charge of the instruction in vocal music. He is a baritone, and has studied under many of the prominent teachers of the country.

A complete catalog of the St. Paul College of Music, a newly organized music school in St. Paul, Minn., gives the following faculty: Piano, Mrs. H. Scheffer, G. A. Thornton, Mrs. E. Sansone, Irene Gault; voice, Paolo La Villa, D. F. Colville, Mrs. W. M. Thurston; violin, Errico Sansone, G. A. Thornton, Norma Williams; theoretical work, Errico Sansone; Organ, G. A. Thornton. The directors of the school are Errico Sansone and Paolo La Villa.

A recital by pupils of Katherine Morgan was given in Bryant Hall, Houston, Tex., recently. Constance Balfour, vocalist, assisted. The pupils taking part were: Ethel Clint, Marie Angenend, Sue Mayfield, Evelyn Frederick, Ruth Little, Ethel King, Irene Sam, Gladys Beard, Merle Heisig, Alma Cary, Katie Bowden, Jeanette Scott, Eunice Hufham, Margaret Achultz, Lella Red, Margaret Scott, Ianthe Hill, Nell Streetman, Mabel Winne and Katharine Red.

Elias A. Bredin, director of the University School of Music at Madison, Wis., and organist of the First Congregational Church there, is in Chicago filling the position of organist and choirmaster of St. James' Episcopal Church. Mr. Bredin was formerly connected with St. James', first as choir boy and later as assistant organist. It is understood that on the resignation of Clarence Dickinson, the noted organist of the Chicago church, Mr. Bredin was offered, but refused, the permanent position of organist there.

The conductor, Harold Moir, and the committee, having in charge the management of the orchestra of the University of Toronto, have completed arrangements for the work of the coming season. The organization, which numbered ninety last year, will be composed of 150 players, and will be the largest orchestra in Canada, if not on the entire continent. Among the works to be given are several hitherto little known, and one, an overture by Verdi, is still in manuscript and has never been performed in Toronto.

The closing recital at "Music-in-the-Pines," Walpole, N. H., was given on August 25 before a large audience. The artists who participated were Gwilym Miles, baritone, who has long been identified with the rôle of *Elijah* in this country; Marie Nichols, violinist, who is one of the best American violinists; Charles P. Anthony, pianist, who was the accompanist of Mme. Nordica on a recent tour, and Isabel Moore, accompanist. The several numbers of these artists were received with great applause, and many encores were demanded.

An enjoyable concert was given Sunday evening at the Mount Holly Inn, Baltimore. Eugene Robert, tenor soloist at the Cathedral, sang the Bach-Gounod "Ave Marie," "Berceuse," from "Jocelyn," by Godard, and "If Thou Dost Say," by Chaminade. Flora Rosenbaum, soprano, sang Stults' "Sing, Pretty Birds, to Me," Nevin's

"Mighty Lak' a Rose" and Bischoff's "He Told Me So." The orchestra, under Director Cook, played "Bandinage," "Czar and Zimmerman," Saint-Saëns' "La Cygne" and the prize song from "The Meistersinger."

While J. J. McClellan and E. P. Kimball, organists of the Tabernacle at Salt Lake City, were on a vacation with the choir, Tracy Cannon had entire charge of the daily organ recitals, and rendered some notable programs. Among these the most interesting was that performed on Saturday, August 28, when Mr. Cannon played the prelude to "Lohengrin," Traume; "Evening Star," from "Tannhäuser," all by Wagner; Cradle Song, Schneckner, and Old Melody, Cannon.

At the second musicale test from memory given by Minna E. Gallagher, a well-known New York teacher, at her Summer studio in Manchester, N. H., on the evening of August 18, several of her pupils of piano and voice distinguished themselves by their excellent performances. Miss Gallagher was also heard in a group of songs as well as piano selections, which were enthusiastically received. Miss Gallagher returned to New York last week and resumes her classes on September 1.

A large audience attended a recital at the Hill's Piano School, of Jamestown, N. Y., given in the New Fenton Building recently. Those participating were: Olive Lanson, soloist; Bessie Herrick, Mrs. Lewis F. Shedd, Gertrude Clement, Mrs. J. W. Graff, Gertrude Nutter, Alice Miller, Inez Moore, Jessie Western, Elizabeth Sharpe, Mabel Heath, Fleda Duffee and Don H. Wheeler, comprising the piano orchestra. Mrs. Earl H. Hill was the director. The program included selections from Wagner, Massenet, Schumann, Arensky, Saint-Saëns, Brahms, Liszt, Moszkowski and Gounod.

The Corning Conservatory of Music, Louis J. Bostelmann, director, has issued a handsome catalog announcing the courses for the twelfth season. The faculty consists of Louis J. Bostelmann, Addie M. Bostelmann and Ida Wanoschek, violin; Miss Gregg, Walter F. Kaubisch, Georgianna Palmer, Lena L. Braveman, Florence L. Whittier, Luella Blair and Lorraine Sternberg, piano; George M. McKnight, Clara S. Herrick and Walter B. Ball, voice; George McKnight, Walter Kaubisch, organ; Herman Handry, band and theory; Margaret Lynahan, elocution and physical culture. The school is located at Corning, N. Y.

MARIE STILWELL HAGAR
CONTRALTO
ORATORIO—CONCERT—RECITAL
Phone 3778 Madison Square 24 West 31st Street, New York

REED MILLER TENOR
The Henry Wolffsohn Musical Bureau
1 West 34th St., New York

NEVADA VAN der VEER CONTRALTO
Concerts, Recitals, Oratorio Management:
The Henry Wolffsohn Musical Bureau, 1 West 34th St., N. Y.

Arthur Olaf ANDERSEN COMPOSER AND TEACHER OF THEORY
729 Fine Arts Bldg., CHICAGO

Elmina M. Blais PROFESSOR OF FRENCH
Specialty of Phonetic and French Repertoire
The Waubun 42 East 39th Street CHICAGO, ILL.

ELIZABETH COZINE COLORATURA SOPRANO
ORATORIO, CONCERT, RECITAL
(Pupil of M. Louise Mundell)
Address: 384 Macon St., Brooklyn, N. Y. Tel. Conn.

M GERTRUDE BELLE COLORATURA SOPRANO
Eastern Representative Available for Local Concerts and Teaching.
E. J. E. FRANCKE 24 WEST 31st ST., N. Y. Phone, 3778 Mad. Sq. 2831 Washington St., SAN FRANCISCO, CAL.

WATERHOUSE SOPRANO
Management, Haensel & Jones
1 East 42d St., NEW YORK
Personal Address: 41 West 36th St. Phone, 2660 38th St.

ELIZABETH KING CONTRALTO
CONCERT—RECITAL—INSTRUCTION
925 Park Avenue, NEW YORK
Telephone, 5241 79th

Dunning System IMPROVED MUSIC STUDY FOR BEGINNERS
25 Delaware Ave., Buffalo, N. Y.
N. Y. Address: 810 Carnegie Hall.

Charles KITCHELL TENOR
176 West 81st St., Exclusive Management
HAENSEL & JONES, 1 East 42d Street, New York.

FLAATEN'S CONSERVATORY OF MUSIC AND DRAMATIC ART Gustav Flaaten Director
210-212 West First Street Duluth, Minn.

NEW YORK ORGANIST AND COMPOSER SPENDS HIS SUMMER AT CAMP



HOMER NORRIS

Prominent Composer and New York Organist Enjoys Summer in Camp at Greenwood Lake

Homer Norris, organist and choirmaster of St. George's, Stuyvesant Square, New York, composer, writer of several theoretical works, and a profound musician, finds time, in spite of his manifold duties, to take a vacation at his camp on Greenwood Lake up on the border-line between New Jersey and New York. Here he can enjoy fishing, swimming, boating and all the sports of out door life.

Camp Macoupin is most hospitable and Mr. Norris has entertained during the Summer a number of the choirboys and many week-end parties. The presence of friends has not, however, prevented him working in his tower studio, and Mr. Norris has produced several works of which more will be heard the coming Winter. Mr. Norris will remain at his camp until late in September.

Peabody School Alters Building

BALTIMORE, Aug. 30.—Extensive alterations will be made at the Peabody Conservatory, to be completed in time for the Fall term, which begins October 1. Steel trusses

will replace the wooden trusses which carry the hanging ceilings, and more steel work will be put in to relieve the iron trusses that support that part of the roof. The building is a handsome structure, and one of the best institutions of its kind in the country. W. J. R.

RUSSIAN ORCHESTRA TO MAKE CONCERT TOURS

Also Negotiating for the Production of a European Musical Novelty for the Coming Season

The most interesting and the busiest season of the Russian Symphony Orchestra since its inception is promised by the conductor, Modest Altschuler, for the seventh season, 1909-1910.

Outside of the New York concerts given this past year by the society, the orchestra toured the United States and Canada, visited eighty-four cities (and twenty-nine States) during a period of twenty-one weeks, and in that time gave 180 performances and received the warmest praise everywhere from the press.

The New York concerts given by the Russian Symphony Society come on Thursday evenings, November 18, December 2, January 27, February 10 and March 3. As is customary with the society, it will open its season November 18, with Tchaikovsky's Sixth Symphony (The Pathétique), and will present an array of soloists of repute and produce music of the Neo-Russian school which can be heard nowhere else in this country.

Among the soloists will be Sergius Rachmaninoff, the eminent Russian composer and pianist; Mischa Elman, the famous violinist; Mlle. Yolanda Mero, the young Hungarian pianist; Mme. Mariska Aldrich, the American contralto of the Metropolitan Opera House, and others. In one of the concerts large male and mixed choruses will assist. Tchaikovsky's opera, "Eugene Onegin," will also be given in concert with soloists (all Russian singers) from the New York or Boston Opera Houses.

In the time between the New York concerts short tours are being arranged in New England, also to Philadelphia, Baltimore, Washington and the coast cities of the South, and a three weeks' tour in Canada and the Middle West. Eminent soloists will be engaged for these tours and Russian operas or works of great interest produced.

Special performances of Shakespearean dramas, with music, will be given in Eastern cities in conjunction with a famous Shakespearean star, and negotiations are pending for the production of an European musical novelty.

At the close of the regular season the orchestra will leave New York for a twelve weeks' tour, going West and to the Pacific Coast, returning through the South in late April and May for festival and club dates now being booked.

"CHILDHOOD FANCIES" HEARD

Paul Bliss's Cantata Sung at Asbury Park by 800 Children

ASBURY PARK, Aug. 28.—At the big *al fresco* theater on the shore front this afternoon, Titania and her court were accorded a hearty welcome in song by a chorus of 800 children, led by Professor Oscar J. Ehrent, of Cincinnati. A special cantata, "Childhood Fancies," written for the Carnival Association by Paul Bliss, was rendered by the little tots. The cantata treated of childhood dreams and fancies, and introduced goblins, elfs and fairies in appropriate songs and costumes. The program was as follows:

Overture, "Carmen." Bizet; chorus, "Nature's Adoration," Beethoven; selection, "Stradella," Flotow; "Soldiers' Chorus," "Faust," Gounod; version of a "Midsummer Night," Scene 1, Stars and Fireflies; No. 2, Silence of Night; No. 3, Spirit of Danger; No. 4, Shadow Dance; No. 5, Spirit of Storm Fiends; No. 6, Song of Rain Drops; No. 7, Sleep Song of the Rain Drops; No. 8, Birds at Dawn; No. 9, Song of Sunbeams and Birds; Finale, Overture and Chorus Fantasia on American airs, by Victor Herbert.

Charles Heinroth and Chester Beebe Play at Ocean Grove

OCEAN GROVE, N. J., Aug. 30.—Will C. Macfarlane, official organist at the auditorium, has gone for a few days vacation with his choir boys. His place is being filled by Chester H. Beebe, of Brooklyn, who is also giving the necessary recitals.

Charles Heinroth, city organist of Pittsburgh, will give a recital in the auditorium on the evening of September 9 and will probably give several afternoon recitals. A. L. J.

EXTOLS THE MUSICAL VIRTUES OF CHICAGO

William K. Ziegfeld Offers Strong Arguments in Favor of American Instruction

CHICAGO, Aug. 30.—In an interview given last week, William K. Ziegfeld, manager of the Chicago Musical College, who recently returned from a trip which embraced the principal cities of the Old World and which included in particular visits to the opera houses of Berlin, Vienna, Dresden, Frankfurt, Paris and London, expressed the view that Americans need no longer go abroad to learn the art of musical expression, whether it be vocal or instrumental.

Students, he added, are even coming from Europe to America because they are beginning to realize that many of the most famous masters are being lured here by increased salaries. Then, too, he said, the instructors of American birth are no longer thought of as inferior in any way to the men who have absorbed the old traditions of Europe from their boyhood.

Music lovers of Chicago who have been uniformly proud of the Thomas Orchestra have not found it easy to accept their grand opera at second hand from New York and other Eastern cities; nor have they been content to enjoy but a brief season of three or four weeks in the Winter or early Spring.

But the feeling has been pretty general that grand opera implies a home of its own, a worthy foundation, and Mr. Ziegfeld believes that it would be a mistake to give up this idea in order to enjoy grand opera sooner. When it comes, he says, it must be presented in a thoroughly equipped modern building devoted exclusively to the purpose.

"I am firmly convinced that the Chicago of to-day offers the student better facilities and greater advantages in every way than can be found in any other city in the world," said Mr. Ziegfeld. "While, of course, the institutions of Europe have the traditions of centuries to back them up, our own colleges have artists in their faculties to offset this advantage, teachers who have studied under the best masters of Europe and America and have made reputations that extend beyond this country.

"The American student makes more of a demand on his instructor when at home than if the same student were abroad, and the result, as far as the student is concerned, is a much happier one. In the great conservatories of Europe many of the instructors are allowed to slight the interests of the pupil with impunity, but the mere fact that the pupil is receiving instruction from one of the well-known teachers of the great musical centers seems sufficient excuse for this error.

"The very arrogance of the instructor seems to impress the American pupil with the importance of the teacher, and in many instances this is the only claim the teacher can make to importance of any kind.

"It is a verification in some instances of the old saying that 'A little learning is a dangerous thing.' This may seem a peculiar thing for me to say, but I know of one instance in which a teacher in a European city, who was unable to gain admittance to the faculty of several musical colleges in this country, went to the other side, and through the influence of some American friends was established there, and has since been instructing people who have gone over to Europe to get instruction from 'the best teachers.'

"I am aware of the fact that there are several American teachers, both in Berlin and Paris, enjoying the greatest measure of success and prosperity, with large classes, composed almost entirely of American pupils, who could not gain the slightest recognition in this country and I am sorry to say that in most cases the position they occupied in this country was the one they deserved."

"Lo" Has Operatic Music Quality

MILWAUKEE, Aug. 29.—The premier performance of "Lo," the new musical comedy by O. Henry and Franklin P. Adams and A. Baldwin Sloane, was given this evening at the Davidson Theater. The musical setting is of undeniably high quality, and in one or two of the numbers it attains closely to the dignity of an operatic score.

Indiana Man for Texas School

SAN MARCOS, TEX., Aug. 26.—Bradley M. Sims, formerly musical director of the department of music at Rochester College, Rochester, Ind., has been elected director

of the vocal department of the San Marcos Baptist College, San Marcos, Tex.

For the past year Mr. Sims has been studying in Milan, Italy. He is a teacher of voice, piano and pipe organ, and is a successful chorus director as well. He possesses an excellent and well trained baritone, and is an unusually convincing instructor.

MME. NORDICA'S ARRIVAL

Prima Donna's Marriage Will Not Interfere with Her Concert Plans

Mme. Nordica sailed for America Saturday on the *Lusitania*, arriving in New York on September 3. Her recent marriage in London has not been allowed to interfere with her professional life, and her first appearance this season will be at Ocean Grove on Labor Day, where she will be assisted by Albert Spalding, violinist.

A tour in the Middle West will be made in October, after which rehearsals will be begun for the opening of the new Boston Opera House, the cornerstone of which she dedicated early in November. Her season at the Metropolitan Opera House will open in December, and for the Spring R. E. Johnston is now arranging a concert tour in Florida, already partly booked, and the West Indies.

Immediately upon her arrival Mme. Nordica will go to her husband's estate at Deal Beach, N. J., to the luxurious log bungalow that has been erected there for their homecoming.

Special Train for Nordica Concert

OCEAN GROVE, N. J., Aug. 30.—Tali Esen Morgan announces that he will run a special train on the Central Railroad of New Jersey, leaving Liberty street at 9:15 A. M. and Twenty-third street at 9 A. M., on the morning of Labor Day, for the appearance of Nordica at Ocean Grove. The train will leave Ocean Grove returning at 11:30 P. M., and the round-trip rate will be one dollar. This will be the first appearance of Mme. Nordica since her marriage in London.

Baltimore Germans Unite

BALTIMORE, Aug. 30.—The Arbeiter Männerchor, Junger Männerchor, Arbeiter Leidertafel and Socialistische Liedertafel are preparing to consolidate. The rehearsals of the singers are united in order that the members of the four societies may become better acquainted. G. W. Poehlmann is the musical director. W. J. R.

Gervase Elwes, the London tenor, and George A. Walter, the American tenor, now of Berlin, are both engaged for the concerts of the Bach Society in Brussels this coming season.

The Etude

Every Music Lover Needs "The Etude"

Because The Etude brings the very cream of the best musical thought of the entire world to you once a month at a merely nominal price.

Because the music of The Etude alone, aggregating at least 180 pieces of all styles and grades for piano, voice, violin and organ, would cost you twenty times as much as an entire year's subscription.

\$1.50 per year; a sample for five two-cent stamps, if you mention Musical America.

THE ETUDE

1712 Chestnut Street Philadelphia, Pa.

PIANO FRAUDS ARE COMMON

Don't buy a piano without reliable advice.

The Piano's Organ Purchaser's Guide

tells you all about every legitimate piano, player-piano and organ. Contains the name of every reliable manufacturer and the lines which he handles. Written by an unbiased expert, John C. Freund, Editor of Music Trades and "Musical America." (266 pages—25 cents by mail prepaid.)

MUSIC TRADES CO.,
505 Fifth Ave., New York City

Are You Using the Celebrated C. F. Albert Violin G Strings

Used and endorsed by YSAIE, and all great artists

CHAS. F. ALBERT
Violinmaker, Repairer and Importer
30 & 32 S. 16th St., Philadelphia, Pa.
Interesting Booklet, "Violins Poor and Good," sent free.

WHY NOT PUBLISH THAT MUSICAL COMPOSITION?

It may add to your reputation.

Our expert will arrange music and revise MSS., when necessary. We will make plates and title, print, send proof and copyright, and furnish complete ready for sale. Prices low. Full particulars on request.

JOHN WORLEY CO., 40-48 Stanhope St., Boston, Mass.

THIS TRADE MARK IN THE IRON PLATE OF A PIANO



Guarantees at least that the maker uses the highest possible grade of plates that money can buy

O. S. KELLY CO.
SPRINGFIELD OHIO.

WHAT JOSEF HOFMANN SAYS OF THE STEINWAY:

"I have tried Russian, Austrian, German, French, and English pianos, but only when I play the Steinway the critics, musicians, and the public in general comment upon the beautiful singing qualities of my piano. In the Steinway alone power, tenderness, and daintiness are combined, while in all other pianos one quality is sacrificed for the other.

"I use the Steinway because I know it is the best, and I praise it because good work ought to be encouraged. America may well be proud of the achievements of Steinway & Sons."

the Knabe

the World's Best Piano

London
Berlin

Wm. Knabe & Co.
New York

Paris
St. Petersburg



Chickering pianos

The Oldest in America, The Best in the World.

CHICKERING & SONS
ESTABLISHED 1823 BOSTON, U.S.A.

Mason & Hamlin

"THE STRADIVARIUS OF PIANOS"

Principal Warerooms and Factories
BOSTON

EVERETT PIANOS

CONCEDED TO BE THE

New Artistic Standard

THE JOHN CHURCH CO.
CINCINNATI NEW YORK CHICAGO

For Sixty Years
THE
**HAZELTON
PIANO**
has stood for the highest
in piano construction
Hazelton Bros.
66-68 University Place New York



Packard

The synonym for absolute perfection
in every detail of piano making.

WRITE FOR CATALOGS OF PIANO AND PLAYER-PIANOS
THE PACKARD COMPANY,
FORT WAYNE, INDIANA.

the Baldwin Piano
Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone,
with a charm of its own.
Distinguished by great
durability.

The Baldwin Company
142 West 4th Street, CINCINNATI

Henry F. Miller PIANOS

Henry F. Miller & Sons Piano Co.
BOSTON

THE NAME **Sterling** represents
the higher
ideals in
Piano and Player Piano Construction.
DERBY, CONN.

BRIGGS PIANOS MADE IN BOSTON
ESTABLISHED 1868 **C. H. DITSON & CO.**
NEW YORK REPRESENTATIVES

SMITH & NIXON PIANOS

Made in CONCERT GRANDS,
PARLOR GRANDS, BOUDOIR
GRANDS (one of the smallest grands
made), and UPRIGHT GRANDS.
THE STANDARD OF EXCELLENCE
If it's not a SMITH & NIXON, it's not a
GRAND IN THE UPRIGHT CASE.
THE SMITH & NIXON PIANO CO.
10-12 East Fourth Street, Cincinnati, O.

The Strich & Zeidler Piano

The Embodiment of the Artistic Ideal
Factory and Offices

140th Street and Robbins Avenue

NEW YORK CITY

Warerooms
27 Union Square
New York

Mehlin & Sons
Grand and Inverted Grand Pianos
Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Send for
Illustrated Art
Catalogue